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SIXPENCE.

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LEFT BEHIND! KING EDWARD'S FAVOURITE TERRIER, CÆSAR, STRAINING AT HIS LEASH IN AN ENDEAVOUR TO REACH HIS DEAD MASTER'S SIDE AS THE TRAIN BEARING THE ROYAL REMAINS TO WINDSOR STEAMED OUT OF PADDINGTON.

Cæsar followed the remains of his dead master, King Edward, during the stately progress through London. On the platform at Paddington, he strained every limb in an endeavour to find place beside the coffin, and it was not until the train was well out of sight that he could be persuaded to relax his efforts. He is to be the special care of Queen Alexandra.

DRAWN BY OUR SPECIAL ARTIST, S. BECC.

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QUEEN ALEXANDRA PLACING A ROSE IN THE HANDS OF HER BELOVED
HUSBAND, KING EDWARD.

Proofs of this remarkable picture, which was submitted to her Majesty
Queen Alexandra, and graciously approved by her for publication in
"The Illustrated London News," have been specially pulled by hand on
stout art paper (suitable for framing). Copies may be purchased for the sum
of 1s. each (post free 1s. 2d.). The size of this plate is 30 by 20 in. It can be
obtained from the Publishing Office of "The Illustrated London News,"
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SCIENCE JOTTINGS.

THE PHASES OF DEATH.

RECENTLY a discourse was reported as having been
delivered in London on pre-existence and survival
in respect of the doctrine of immortality applied to human
life. It cannot be said that the lecturer evolved any new
thing in the course of his prelection. On the contrary,
he founded a series of suppositions on phenomena relat-
ing to the life of cells, such as are familiar to the merest
tyro in physiology. For example, there was quoted the
well-known fact that the living cells of our body—most
of them—illustrate a process of continual death and
extinction, losses made good by as constant a production
of new cells. Local death in our tissues is as natural a
feature of existence as is the taking of nutriment. The
old cells of the outer skin are given off in countless
numbers daily. They are produced by the under-skin,
which is well provided with nerves and blood-vessels,
and is, in fact, an extremely vital tissue. As the outer-
skin cells are developed, they are active enough, but
succeeding growths push them nearer and nearer the
skin surface, till they become mere microscopic scales,
disappearing under the friction of our garments and the
process of ablation. Thus from an organised, if low-
class cell, every upper-skin element is destined to die
and to be moulted off as a dead unit. This is its
fate decreed by nature, and this is one of the physio-
logical examples of the truism that in the midst of
life we are in death.

Not all cells reflect in this way the history of the
body of which they form part. It is doubtful, for
example, if brain or nerve cells can be renewed when
they die, as perish many of them do to a certain extent
after a certain period of age has been attained. I do
not know if there are any researches which go to prove
that the cells which make up the aggregate of that
great and important colonial gland, the liver, are capable
of reproducing lost members. I know that in the case
of certain other highly important cells of the organism
devoted to the development of the race, we find an
enormous number present at the beginning of life, and
there are no renewals required, for that matter of it, to
counteract the effect of the death-roll. If any con-
clusion, indeed, can be drawn from the history of our
bodily elements, it would seem to be that which asserts
that it is the less important cells which are perpetually
being cast off, and as constantly renewed. The more
important cells, on the other hand, live their life—a
longer one, no doubt, than that of the others—and
when they die are not succeeded by new generations.

It has always proved a fascinating practice for
theorising on the part of many grades of thinkers, to
select cell-life in support of the doctrine of that con-
tinued personal existence which is summed up in the
word "immortality." But, with Omar, we might say
that, in so far as either support or denial of that
doctrine, we have simply to make our exit by the door
we entered. It is impossible to credit any cell, even
the highest, with vital features, apart from those which
mark the career of the frame of which it represents a
living unit. The consideration of a brain-cell and its
history does not seem to lend any more or any less
support to the doctrine of existence after death than does
the consideration of life as a whole. In one sense there
is no death, for as we cannot create matter and force,
so it is impossible they should be destructible or capable
of annihilation. It is the old example of the candle
which helps us here. You burn your candle under the
eye of the chemist, and he will present you afterwards
with grain for grain weight of waste products corre-
sponding to the consumed material.

It is so with force. The energy displayed equally
by the universe outside and by the body inside it is
not lost; it only changes its direction. There is un-
questionably an immortality of physical things; that no
one denies: whether it extends to the purely vital side
is precisely what we do not know, for the plain reason
that we do not know what life itself is. If there is no
grave argument to be deduced, as a matter of pure
science, for the continuance of vital energy in some
shape or other, after death, it is equally certain there is
to be found no definite argument against such a belief.
If life be even a complex collection of energies, why
should these not survive—that is, be incapable of annihil-
ation—like all other forms of force? Only, the mode of
survival and continuance is not necessarily to be sup-
posed to be represented by the customary and often crude
conceptions entertained regarding an after-existence.

In another sense than in that of cell-death we may
be said to "die daily," and the reflection of the immor-
tality for which men hope is seen in the opposite process
of continual bodily repair. Every breath we give out
represents a kind of dissolution of so much of our per-
sonality. The body is a machine always at work, and it
is always wasting, and always demanding repair in the
shape of food. We are debtors to the world in the sense
that from the world we obtain matter to build our frames.
We pay the debt in little instalments hour by hour, and
when we "shuffle off this mortal coil" we pay our debt in
full. For all our bodily elements are restored to Mother
Earth, and they will enter into new combinations in other
forms of life. The flower may thus naturally blossom
on the tomb, as the butterfly flits about the sepulchre.

"Imperial Caesar, dead, and turn'd to clay," repre-
sents the great poet's expression of the fact that we are
of the earth earthy. Analogy, which may be a deceitful
guide, as Darwin remarked, may be trusted here fairly
enough to show that, in the constitution of things, there
is no death. There is change of environment for living
matter whose vitality has ceased; but no extinction, and
there can equally be no obliteration of energy either.
This great fact should place the question of the actual
immortality of things on a safe basis, and from it, those
who regard science as a safe teacher may draw comfort
and satisfaction. It must be left to the faith that is the
substance of things hoped for to mould what science has
taught us into the special form which characterises our
beliefs in the beyond.

ANDREW WILSON.

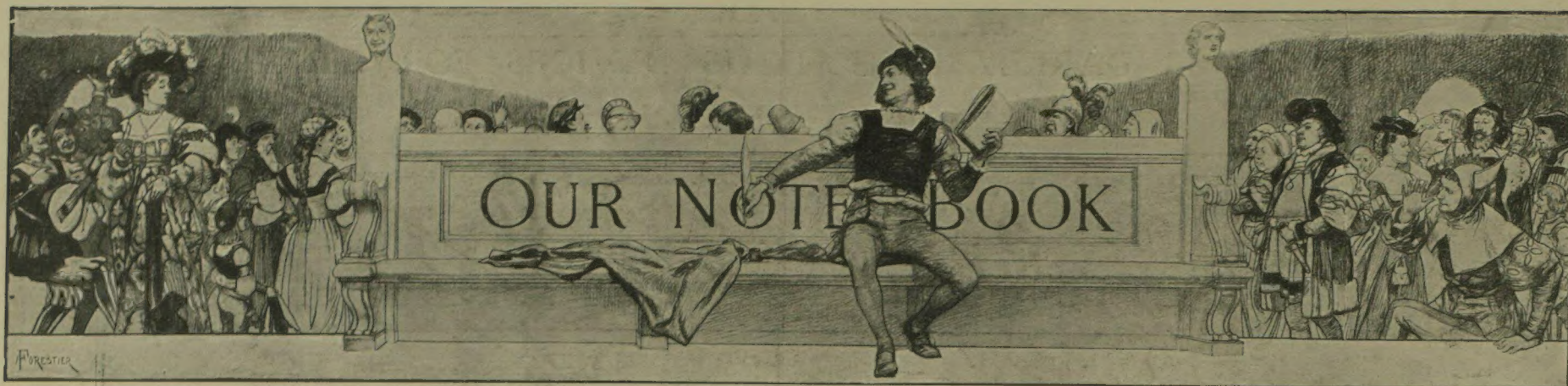
AS IN A GLASS DARKLY: INGENUOUS DEVICES FOR SIGHTSEERS AT THE ROYAL FUNERAL.



MIRRORS USED BY SIGHTSEERS VIEWING THE PROCESSION FROM BEHIND THE CROWD DURING THE PROGRESS THROUGH LONDON: GLASSES FIXED TO A POLE AND TO AN UMBRELLA.

Several ingenious persons, unwilling to take risks in the great crowd, used mirrors to such good effect that they were able to see the procession and yet remain behind the mass of people. Two of the devices favoured are here illustrated. That which was the more elaborate took the form of two mirrors fixed on a pole, the one at the top reflecting the image it received on to the one at the bottom. The less intricate took the form of a mirror mounted on an umbrella and held above the head.

DRAWN BY OUR SPECIAL ARTIST, S. BEEG.



By G. K. CHESTERTON.

THE hot weather, which has been almost coincident with the new reign, might serve, perhaps, as another omen, if I were one who liked omens—or liked hot weather. Unfortunately, I am one of those heretics who tend (during a strong summer) to the somewhat hasty opinion of certain early Christians, that Apollo is a devil. Or if he be a beneficent deity, he is one of a highly searching and even ruthless sort; a flaming fact, picking out and emphasising all other facts; making the world far too realistic. The chief gift of hot weather to me is the somewhat unpopular benefit called a conviction of sin. All the rest of the year I am untidy, lazy, awkward, and futile. But in hot weather I feel untidy, lazy, awkward, and futile. Sitting in a garden-chair in a fresh breeze under a brisk grey and silver sky, I feel a frightfully strenuous fellow: sitting on the same garden-chair in strong sunshine, it begins slowly to dawn on me that I am doing nothing. In neither case, of course, do I get out of the chair. But I resent that noontide glare of photographic detail by the ruthless light of which I can quite clearly see myself sitting in the chair. I prefer a more grey and gracious haze, something more in the Celtic-twilight style, through which I can only faintly trace my own contours, vast but vague in the dusk and distance.

And in this way, oddly enough, I think the turn of the year's weather may be found a sort of omen, after all; for the change from the England that is behind us to that more equivocal and mysterious England that is in front of us is not unlike the change from the cool laziness with which I am contented to the hot laziness of which I am ashamed. It is the whole difference between being asleep, and waking up to feel sleepy. The sun of truth is risen; the facts of the world are staring at us with a somewhat sinister clearness; but the Englishman, I fear, has not yet got out of his garden-chair. For that epoch which may vaguely be called Victorian—though it began before Queen Victoria's accession and continued after her death—was very like the subtle relaxation of a suitable and comfortable climate. It was the time of a curious sort of protected freedom, in which the Englishman managed to feel universal without really looking at anything that he greatly disliked. It was the time, for example, when the novel changed from the liberties of Fielding and Sterne to the limits of Thackeray and George Eliot; and yet both Thackeray and George Eliot are obviously priding themselves on a liberal and unlimited view of life. Fiction gave up its universal scope to achieve a universal appeal. French novels were written for adults, and confined to adults. English novels were thrown open to schoolgirls—and cut down for them. In Paris the baby was forbidden to read the man's literature; in London the man was often compelled to read the baby's. Both conditions can be described as liberty.

But without turning the accident of a new reign into too stiff a symbol, there are many indications that the Victorian compromise has broken down. To touch but lightly on the case mentioned above, the ethics of fiction, it is; pretty plain that new licence is being claimed, and that of the least healthy sort. A school of novelists, chiefly female, pour on the market tales

in which there is not one indecent word and not one decent sentiment. Now these sophists have all the advantage that belongs to those who break an understanding while their opponents keep it. It is poisonous to a people that they should hear half-truths if they must not hear the whole truth. The whole truth is generally the ally of virtue; a half-truth is always the ally of some vice. I personally should prefer that decent people should reply with the whole truth; I would rather refute these writers than repress them. But it is highly probable that we shall do either one or the other; and in either case we violate the balance of the Victorian tradition. If we repress them, we violate Victorian liberty. If we refute them, we violate Victorian decorum.

"Church" or the pagan word "Roman." But though in these matters the Victorian papers were wrong, they were still representative. They did not understand foreign nations, but they did understand their own nation. Ideas about Ireland quite as idiotic as those of the leader-writer on the *Times* possessed the minds of all the compositors who printed the paper. Russia was quite as wildly misunderstood in public-houses even as she was in Parliament; and about the real dogmas of the French Republic the servants in the servants' hall were really almost as ignorant as their masters and mistresses upstairs. These blunders were national blunders; the newspapers only had them because everybody made them. They were only enormous mirrors or reflectors which flashed over the world the local flame or beacon of England; but the flame was local and quite genuine. Therefore under that Victorian compromise the big wealthy newspapers might very well be left as they were. They were rich enough to be a tyranny; but, thank God, they were stupid enough to be a mere mob. They did not misrepresent England, though they misrepresented everything else to the last flaming fringe of the solar system.

But just as we have lived to see the rise of a cold and lewd sort of novel, so we have lived to see the rise of a cold and lawless and quite cynical kind of journalism. It does not share the national prejudices, but only exploits them. Nay, more, it does not accept prejudices; it actually manufactures them. In short, the Press has ceased to be roughly representative, and become almost solely oppressive. The newspaper proprietors now possess England almost entirely because they are typical rich men, and not because they are typical men who happen to be rich. Of course, I know it is not easy to distinguish to a shade between representation and oppression; that is why all oppressors have managed to succeed. If the chief and the clan agree, it is not always simple to decide whether the chief is agreeing with the clan or the clan agreeing with the chief. I only think that in modern England the clan is nowhere.

This puts the newspaper in the same equally poised and perilous position as the novel; it may be attacked from either side. If we have a democratic outburst, the newspaper office may be wrecked by the mob. If we have a despotic reaction the newspaper office may be shut up by the police. But in no case will it have so cosy and respectable a time

as it has had during the age of newspapers, the great Victorian epoch. And this, indeed, raises the strongest case of all—the political case; though with this it would scarcely be discreet to deal fully just now. It will suffice to say that nearly everyone is now discussing the political future with a disproportion amounting to folly, for this simple reason: that they will talk of the Socialist Party in the modern House of Commons as if it were the revolutionary party. In the vivid and virile sense, no parties are revolutionary; the Labour Party is no more likely to take to pikes than the Primrose League. In every other sense, all the parties are revolutionary. Imperialism is as wild a revolt against Balfour as is Socialism against Asquith; they have all broken up the Victorian compromise.



THE MOST PATHETIC FIGURE IN KING EDWARD'S FUNERAL PROCESSION:
THE WIDOWED QUEEN ALEXANDRA IN HER CARRIAGE.

The hearts of the people went out to the widowed Queen Alexandra, the most pathetic figure in the great procession. She rode in the first of the carriages following the foreign Kings and Princes, with her sister, the Empress Marie-Féodorovna of Russia, the Princess Royal, and Princess Victoria. The carriage was a glass coach, drawn by a pair of bay horses. At Windsor, Queen Alexandra and the Empress Marie-Féodorovna drove in a carriage drawn by a pair of greys, the only one in the main procession there. In spite of the suffering visible in her face, her Majesty bowed graciously to acknowledge the sympathy of the people.

But this collapse of the compromise affects numberless other things besides novels—for instance, newspapers. In the Victorian atmosphere a newspaper was a vague, popular voice tempered to a respectful tone. The rich men who owned the journals were moderate because they were rich, but they were positive because they were men; they shared the passions and prejudices of the mass of their readers. For instance, the English Press was incredibly childish in its misunderstanding about foreign politics; it tried to measure everything with a London umbrella, to cover everything under a London top-hat. It tried to talk about the French Revolution without having even understood that it was a Revolution, let alone a French one. They lectured the Roman Church without attempting to understand either the Christian word

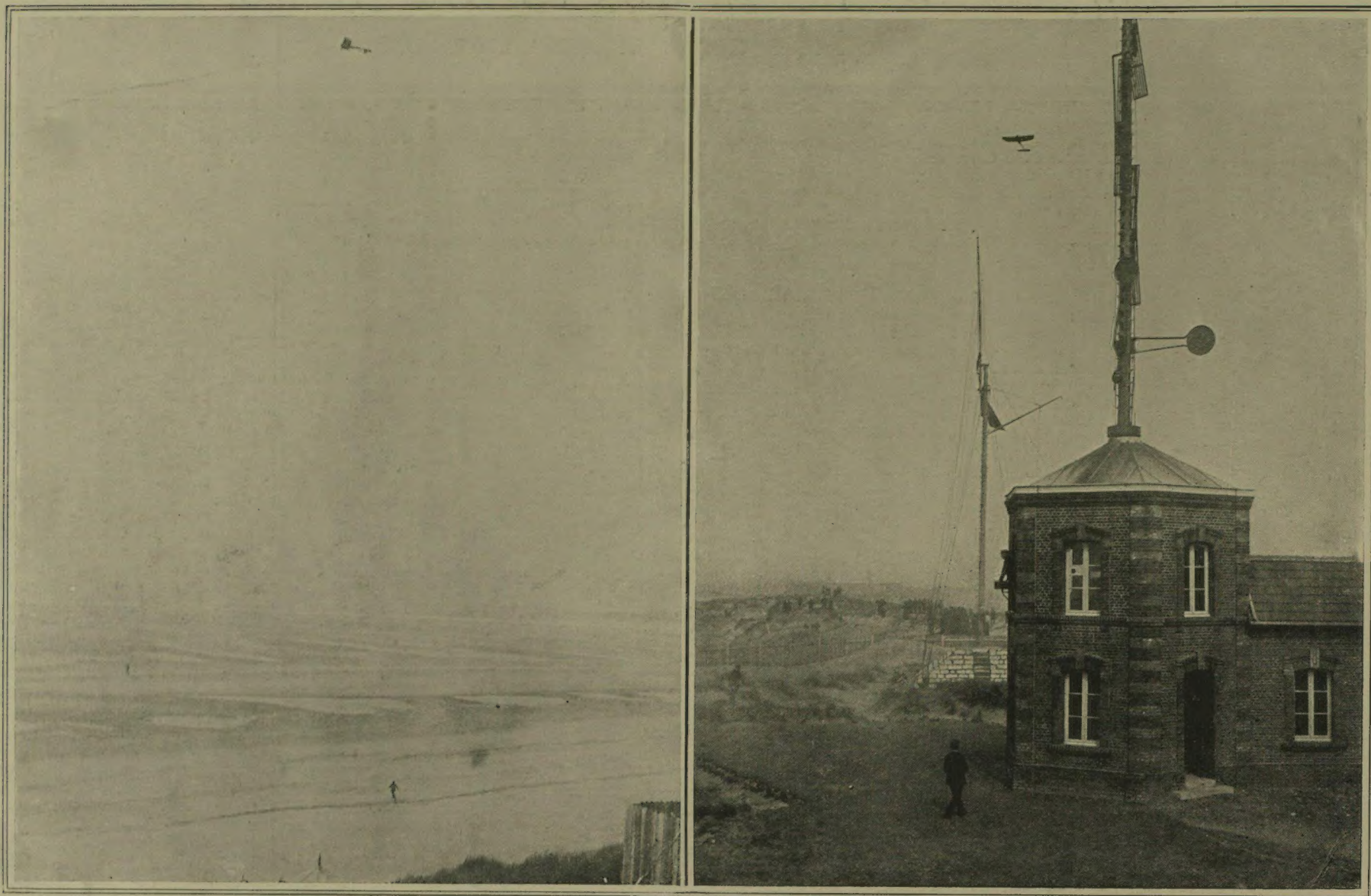
OUTWARD SIGNS OF THE WORLD'S SORROW: FLORAL TRIBUTES FOR THE FUNERAL OF KING EDWARD.



OFFERED TO THE MEMORY OF A GREAT KING: WREATHS IN THE ALBERT MEMORIAL CHAPEL.

Beautiful wreaths and other floral tributes were sent to Windsor in great numbers from all parts of the country, and from other countries as well, for the occasion of King Edward's funeral. They were of every size and shape, ranging from the magnificent offerings of Kings and Emperors to humble bunches of wayside flowers from village folk and little children. They were so numerous that it was impossible to find room for them inside St. George's Chapel on the day of the funeral. Many of them were laid against the chapel walls, and the lawns on the north side were so covered that there was not an inch of grass visible. Dean's Cloisters overflowed with flowers. Others were in the Horseshoe Cloister. King George sent a cross of white orchids, and the Queen a wreath of white may to be placed on the coffin. After the service Queen Alexandra visited the vault and placed on the coffin a wreath of white lilies. The floral offerings were placed on view the next day in St. George's and the Albert Memorial Chapels, by order of the King. It is in the vault beneath the Albert Memorial Chapel that King Edward's body lies.—(PHOTOGRAPH BY RUSSELL.)

The Channel Flown for the Second Time: The Great Flight in a Fog.



FLYING FROM FRANCE TO ENGLAND IN A FOG: M. JACQUES DE LESSEPS LEAVING CALAIS.

For the second time an airman has flown across the Channel, M. Jacques de Lesseps having successfully performed the feat on Saturday of last week, on a Blériot monoplane. The crossing was made in two minutes less than the time taken by M. Blériot; and the aviator had to fly over thick banks of fog which entirely obscured his view.—[PHOTOGRAPHS BY ILLUSTRATIONS BUREAU.]

The Great Disappointment: Halley's Comet in its Passage through the Heavens.

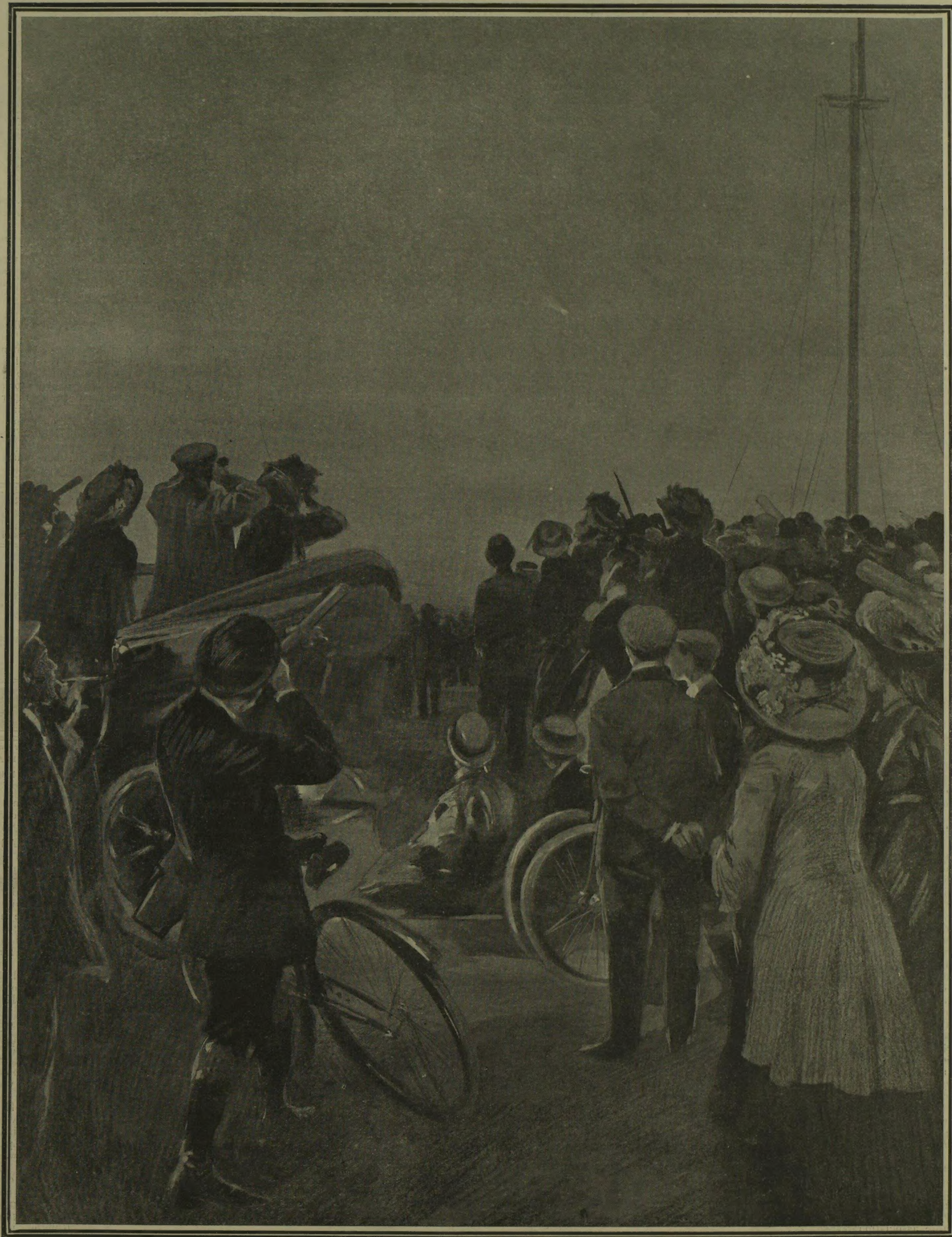


THE SIGHT MANY THOUSANDS IN GREAT BRITAIN HAVE MISSED: HALLEY'S COMET, SHOWING THE GREAT 15-MILLION-MILE TAIL.

This photograph of Halley's Comet was taken on the 5th of this month by Professor F. Iniquez, of the Madrid Observatory. The exposure lasted from 4 minutes past 3 to 48 minutes past 3. The appearance of the comet has been a great disappointment to many thousands in this country who have watched for it in the skies, for, strain their eyes as they might, they have been unable to see the tail. This tail, it may be noted, is said to be 15 million miles in length on the present occasion. Previously, it has been calculated as from 11 to 36 million miles in length.

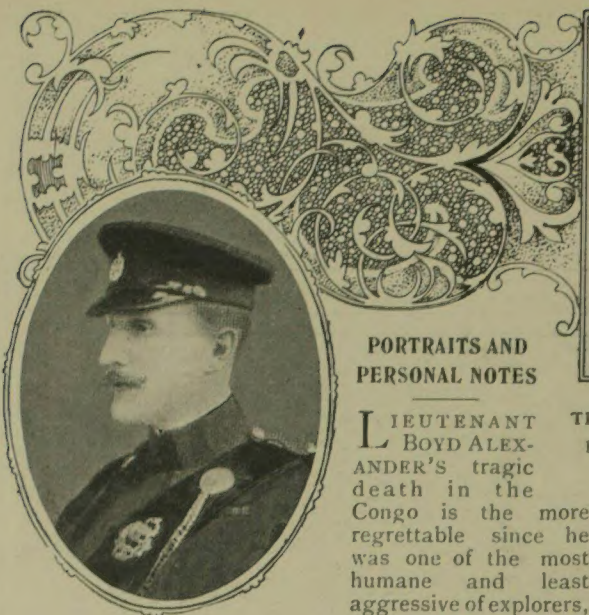
THE COMET-SEEKERS: LOOKING FOR HALLEY'S.

DRAWN BY OUR SPECIAL ARTIST, G. D'AMATO.



HAMPSTEAD HEATH ON A COMET NIGHT: THE CROWD ABOUT THE FLAGSTAFF.

Many Londoners have watched for the comet by night, standing on the higher levels of their city. Especially have they gathered about the Flagstaff on Hampstead Heath, which is on about the same level as the Cross of St Paul's. People have arrived at the Heath on foot, by Tube, by tram, by carriage, and by taxi, and have waited very patiently to see, not only the comet, but its tail. At present, the tail has been invisible to them; and at most they have seen what appears to be a rather pale star.



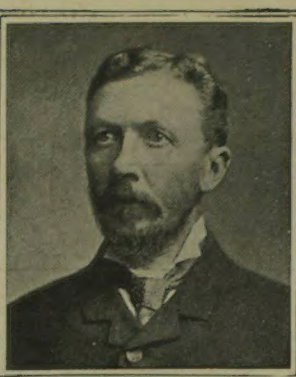
THE LATE LIEUT. BOYD ALEXANDER,
The Well-known Explorer, Murdered
near Abeshr.

read his book, "From the Niger to the Nile," without becoming conscious of these qualities and feeling insensibly drawn to the charm of his personality. Unlike many travellers, he had a delightful literary style, rendered still more attractive by his sympathetic as well as scientific interest in nature, especially in birds. He began exploring when only twenty-three, and before his great African journey of 1904 to 1907, he had led expeditions in the Cape de Verde Islands, on the Zambesi, and in Fernando Po. He also took part in the relief of Kumasi in 1900.

Earl Carrington, who has been appointed to discharge the duties of Lord Great Chamberlain under the new King, had joint hereditary claims to the office with the Earl of

PORTRAITS AND PERSONAL NOTES

LIEUTENANT BOYD ALEXANDER'S tragic death in the Congo is the more regrettable since he was one of the most humane and least aggressive of explorers, a man with a touch of poetry in his composition and imbued with the spirit of romance. No one could



THE LATE SIR JOHN KINLOCH, Bt.,
Descendant of an Ancient Scottish
Family.

cross-country flights. His machine, called "Le Scarabée," is the two hundred and seventh which the Blériot Company has built, a fact that in itself speaks for the great progress aviation is making.

Sir John Kinloch, who has died at his seat in Perthshire, belonged to a very ancient Scottish family, among



MR. HARRY MARCH, C.E., M.I.M.E.,
The Discoverer of Radium Mines
in Guarda, Portugal.

Mr. Harry March is a well-known mining engineer whose discovery of radium - mines in Guarda, Portugal, it is said, should secure for Great Britain the monopoly of the world's radium market. Mr. March is largely interested in the new National Radium Bank, the institution of which in London received King Edward's great approval, and which will afford British medical science preferential use of radium in experiments for the cure of cancer. Mr. March is popularly known among his friends in scientific circles as the "Radium King."



THE LATE SIR HENRY AUBREY-FLETCHER, Bt.,
M.P. for the Lewes Division since 1885.

Sir Henry Aubrey-Fletcher, who died at Angmering, near Worthing, was one of the most respected and experienced members of the House of Commons. He had sat in Parliament for thirty years: first, from 1880 to 1885 as Conservative member for Horsham, and since 1885 as member for the Lewes Division of Sussex. Born in 1835, he succeeded as fourth Baronet in 1851. He was descended from that Henry Fletcher, of Cockermouth, who entertained Mary Queen of Scots in 1568 on her journey to

Carlisle.

The baronetcy was conferred in 1782 on another Henry Fletcher, a director of the East India Company. The late Baronet was formerly in the Grenadier Guards, retiring in 1859, when he married a daughter of Colonel Sir John Morillon Wilson. From that time he took an active interest in the Volunteers and in the National Rifle Association. In 1903, having inherited the large Aubrey estates in the counties of Buckingham, Oxford, and Glamorgan, he assumed the additional surname of Aubrey. He had no son, and is succeeded by his brother Lancelot.



THE LATE ADMIRAL SIR W. G. LUARD,
Who Entered the Navy in the Reign
of William IV.

By the deaths of Admiral Luard and Admiral

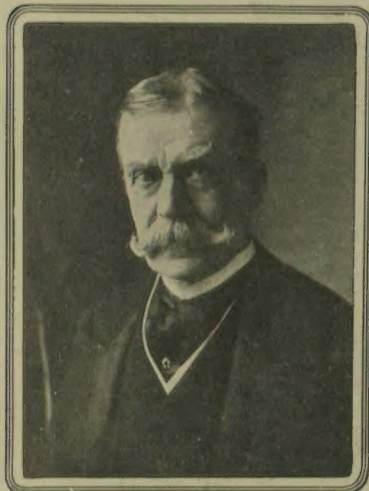
Robertson-Macdonald, the number of officers who served under William IV. and lived to see the accession of George V. is reduced to four. Admiral Luard's career is an interesting link between our two sailor Kings. Born in 1820, a member of the Huguenot family of Ightham, in Kent, he became a midshipman in 1835, and was appointed to H.M.S. *Acteon*. His first active service was in the China War of 1840-42. In 1850 he was appointed Commander of the *Serpent*, and in this ship took part in the capture of Rangoon in 1852. He commanded the *Conqueror* in

the China War of 1864. He became a full Admiral in 1885, retiring in the same year. In 1897, on the occasion of the Diamond Jubilee, Admiral Luard was made a K.C.B.



M. JACQUES DE LESSEPS, SON OF THE GREAT ENGINEER,
Who has Won the Ruinart Prize by his Cross-Channel Flight.

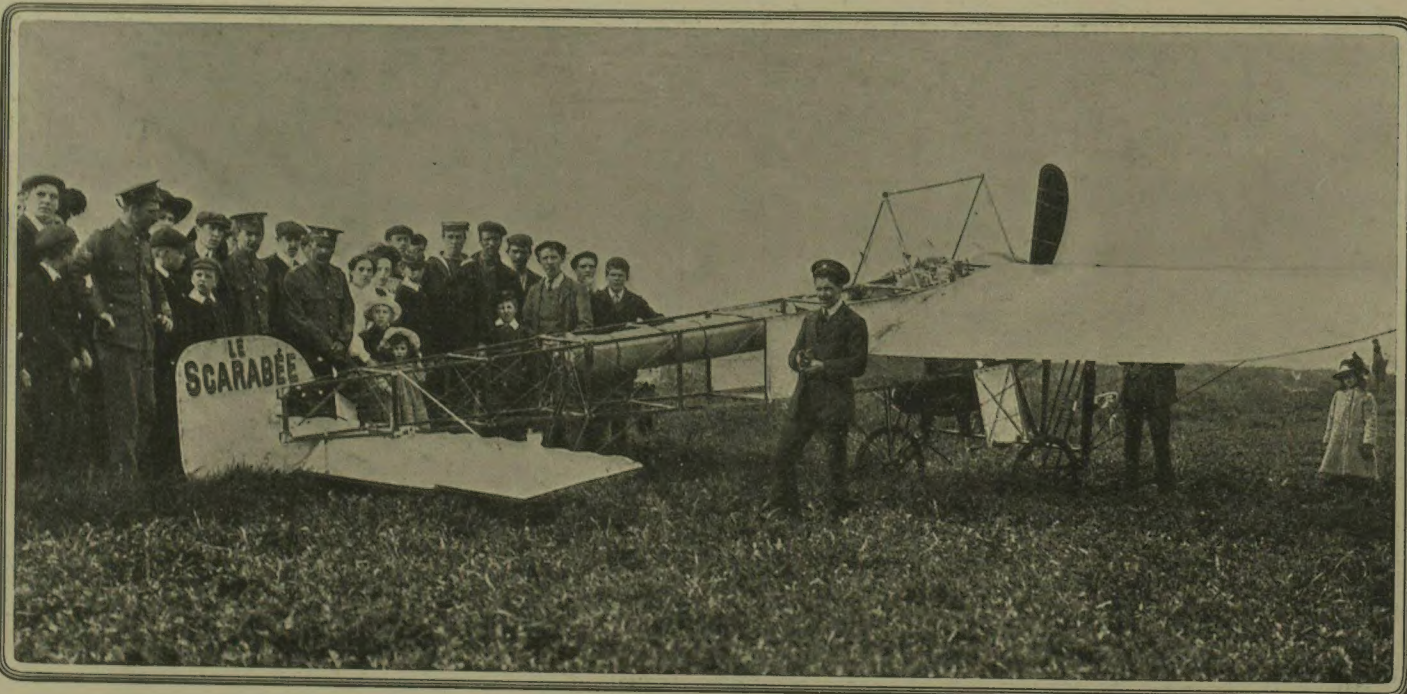
whose early documents is one dating from 1210. Two baronetcies have been held by the family. The first was conferred by James VII. of Scotland, in 1685, on David Kinloch. The third holder of this baronetcy, however, Sir James Kinloch, forfeited his title and estates for having taken up arms in the Rebellion of 1745. He was condemned to death, but escaped to France. The late Baronet's grandfather, Captain George Kinloch, also had to flee the country, in 1819, and was outlawed for advocating reform. He became in 1832 the first representative of Dundee in the Reformed Parliament. The second baronetcy was conferred on the late Sir John Kinloch's father in 1873. Sir John himself, who was born in 1849, was educated at Trinity College, Cambridge. He married, in 1878, Miss Jessie Lumsden, and succeeded to the title three years later. He sat in Parliament for East Perthshire as a Gladstonian Liberal for fourteen years, from 1889 to 1903. In



EARL CARRINGTON,
The new Lord Great Chamberlain.

he was Lord Chamberlain of the Household, and four years ago he was made President of the Board of Agriculture. As owner of large estates himself, he is well known as a liberal and enlightened landlord.

By his remarkable flight in a fog across the Channel on Saturday, M. Jacques de Lesseps has won the prize of £500 offered by the firm of champagne-growers, MM. Ruinart, for the first airman who, after giving ten days' notice, should cross the Channel on a Saturday or Sunday during the present year. His achievement also wins for him the £100 cup offered by the *Daily Mail* for the second airman to fly across the Channel. M. de Lesseps, who was born in 1883, is the youngest son and eleventh child of the late Baron Ferdinand de Lesseps, the famous engineer, whose association with the Panama Canal is so well known. Having independent means, he took up aviation as a sport, and not as a profession. He began only eight months ago, and in December flew sixty-two miles at Issy. He has since made six other long



AFTER THE LANDING NEAR DOVER, THE BLÉRIOT MONOPLANE "LE SCARABÉE" IN WHICH M. DE LESSEPS FLEW THE CHANNEL.

the latter year he accepted the Chiltern Hundreds. He is succeeded by his eldest son, George, who was born in 1880, and four years ago married Miss Ethel Hawkins.

KING GEORGE'S CONSORT IN THE PROCESSION.

DRAWN BY OUR SPECIAL ARTIST, A. J. GOUGH.



QUEEN MARY DRIVING THROUGH LONDON DURING THE PROGRESS FROM WESTMINSTER HALL TO PADDINGTON.

In the first carriage that followed the remains of his late Majesty were Queen Alexandra, the Empress Marie Féodorovna of Russia, the Princess Royal and Princess Victoria. In the second were the Queen, the Queen of Norway, the Duke of Cornwall (the Heir to the Throne), and Princess Mary. Both Queen Alexandra and Queen Mary drove in a glass coach drawn by a pair of bay horses. The carriages that followed theirs were dress landaus. In St. George's Chapel Queen Alexandra and the Empress Marie stood near the coffin. Queen Mary and other royal ladies sat in the Queen's Gallery.

THE GOOD SAMARITANS: SEAT-HOLDERS AND THE WEARY PEOPLE IN THE STREET.

DRAWN BY OUR SPECIAL ARTIST, G. AMATO.



HELP FOR THE CROWD: MEMBERS OF WHITE'S CLUB RESCUING FAINTING

Nothing was more conspicuous on the occasion of the funeral procession in London than the way in which the people gathered to witness it helped one another. Notable scene, for instance, outside White's Club, the members of which not only handed water to those in the street, but lifted a number of women and children soaked the sponge in water, and then lowered it to the crowd, who were only too glad

WOMEN AND CHILDREN; AND A LADY LOWERING A WATER-SOAKED SPONGE.

Those on stands and in the buildings lining the route and those less fortunately placed in the crowd did all that was possible to aid the weak. There was a who were in danger of fainting over the barrier into the sanctuary of the club premises. Next door to the club a lady on a balcony tied a sponge to a long string, to sprinkle the water from it on their foreheads. The sponge was lowered again and again.



MISS VIOLET HUNT.

Whose new Novel, "The Wife of Altamont," has been Published by Mr. William Heinemann.

Photograph by Elliott and Fry.

ANDREW LANG ON THE ACADEMY AND OTHER MATTERS.

MR. REGINALD J. LUCAS,

Whose Biography of Lord Glenesk is to be Published by Mr. Alston Rivers.

Photograph by Elliott and Fry.

to constitute rather "a good Academy." The show will be spoken against by the Press, for there are few, if any, "impressionist" masterpieces. One of these was lately created in France, I have read, by smearing a donkey's tail with all sorts of colours, and then rubbing the tail of the donkey over a canvas. The impressionist, if I understand the term, records his impressions of the external world, which is grey and mauve, and a queer green, very much blurred. A shortsighted person like myself ought to share these impressions, but I do not. If the impressionist, like Turner, says, "No; but don't you wish you did?" I reply that I am thankful that I do not. The strange thing is that, whereas you would expect one impressionist to suffer from impressions different from those of another, they all have similar "visions of their own," as Wordsworth had of Yarrow. I wonder what Wordsworth thought that Yarrow was like.

At the Academy the painters usually see things as they appear to the non-impressionist world, and as artists of previous ages have seen them, bright and distinct, when the sun shines. This is a comfort, and there are interesting situations, as when "The Conspirators" (Elizabethan apparently) smell a rat outside, and a conspirator, Guy Fawkes perhaps, goes to investigate with a bowl-hilted dagger and

THE pictures at Burlington House seem to me

us of Boers of the eighteenth century. There is also a battle of Lexington, where the British were whipped, and I do not wonder at it. Apparently, the red-coats drew up in line, at a distance of, say, three hundred yards, a length which their *muskets* would not carry, while the patriots knelt, and fired with rifles. The redcoats were mere targets, and they seem to have had no guns. Grapeshot was indicated, as at Culloden. A company of the Black Watch would have crossed the fire-zone before

the patriots could have fired twice—no breech-loaders in those days, no magazine rifles—and then the claymore or the bayonet would have been in action.

With *furichinish*, and hide a while,
And speak a word or twa, man,
She's gi' a straik out o'er the neck,
Before ye win awa', man!

So says the Highlandman in the old song of "Killicrankie."

Mr. Beadle's "Rear-Guard Action before Corunna" (Crawford's Light Brigade) is another good military picture. The handsome, melancholy, mounted officer is the fated Sir John Moore, perhaps: one does not suppose that the fiery Crawford was so fair to see. Mr. Sargent's "Vespers" appears very worthy of his genius.

were abandoned as hallucinatory, like Reichenbach's rays. It is a rough test, but we have no other.

An authentic and well-reported case has been sent to me of two men in a coal-mine. One heard a voice calling, the other did not, but they arranged their lamps so as to throw as much light as possible and guide the lost wanderer. The cries were repeated; only one man heard them, and he thought that he recognised his brother's voice.

Presently he was sent for, and received the news that his brother had just been fatally injured by an accident in a district of the mining-ground distant about a mile from the place where he heard the cries. I do not know if he had previously had any such experience, like Dr. Johnson when he heard himself called, in London, by his mother, who was at Lichfield. There was nothing the matter with his mother. The son rejoiced, the philosopher may have been rather disappointed.

A lady informs me that the two first lines of the Northumberland "counting-out rhyme," recently published here, were taught to her by her father, a Northumbrian, as referring to the six Sundays in Lent.

PRINCE HENRY PUTTING ON THE CROWN.

"Barl Sunday" was kept in memory of a siege of Newcastle—at what date, I wonder?—when the



LADY MACBETH.



SHAKESPEARE.

SHAKESPEARE'S MEMORIAL IN HIS NATIVE TOWN: THE GOWER MONUMENT AT STRATFORD-ON-AVON.

The splendid group of bronze statuary executed, as a memorial of Shakespeare, by Lord Ronald Sutherland-Gower, and presented by him to Stratford-on-Avon, is well known to all who have visited the poet's native town, and is perhaps the most interesting of all Shakespeare memorials. On the top of the monument is the seated figure of Shakespeare himself, and around the base are Lady Macbeth, Prince Henry (Henry V.), Hamlet and Falstaff, representing severally Shakespeare's work in Tragedy, History, Philosophy and Comedy. This great work occupied Lord Ronald Sutherland-Gower for twelve years. It was unveiled by the late Lady Hodgson in 1888.

Photographs by James Ball.



HAMLET.

a long sword. With such do the Mignons tool, in Dumas's great duel. I do not say that I want to see this kind of picture in perpetuity, but it is interesting.

There are two commemorations of the American Revolution—Mr. Abbey's study of a camp, with men drilling in all sorts of costumes, reminds

One pleasure never palls—that of having ceased to be an art-critic. I went and looked at the contested Venus again, and withdrew previous and invidious observes. As one has seen little of Velasquez, except in portraits, one does not know how he would have been likely to paint a mythological piece. As for a signature, it was not visible to me. That signature seems to be like the celebrated "N" rays, from human beings and other objects—so few men of science could see them that they



FALSTAFF.

starving people were relieved by the arrival of a ship laden with peas, which they fried in fat, with pepper and salt. Where they got these condiments, history does not deign to inform us. The peas, barl, were solemnly cooked and eaten on every subsequent Barl Sunday, the second Sunday before Easter. The custom existed thirty years ago, whatever its origin.

BIG BEN TOLLED FOR THE FIRST TIME IN ITS HISTORY: GIVING THE BELL ITS FUNERAL TONE.

DRAWN BY OUR SPECIAL ARTIST, EDWARD READ.



THE TOLLING OF BIG BEN AT THE FUNERAL OF KING EDWARD: HOLDING A LEATHER PAD BETWEEN THE HAMMER AND THE BELL TO SOFTEN THE CLANG.

For the first time in its history, Big Ben was tolled on the occasion of the transference of the body of King Edward from Buckingham Palace to Westminster Hall. It was tolled also during the funeral procession. The drawing shows a leather pad held between the hammer and the bell, that the strongly marked metallic tone might be muffled. Special mechanism had to be provided by Messrs. Dent. The hammer-head at present on the bell weighs 500 lb. The old hammer-head, which was discarded as dangerous, weighed 800 lb. It was necessary for a fresh leather pad to be inserted after each stroke of the bell, as it was smashed by the weight. The bell itself weighs 13 tons, 10 cwt, 3 quarters and 15 lb. It was cast in the twenty-first year of the reign of Queen Victoria.



A Prehistoric People.

An interesting work, viewed quite as much from the anthropological standpoint as from that of the traveller pure and simple, is "With a Prehistoric People, the Akikúyu of British East Africa," by W. Scoresby Routledge, M.A. (Oxon), and Katherine Routledge, M.A. (Dublin). Illustrated. (Edward Arnold.) It is probably the anthropological side of the authors' studies which have most directly appealed to them, an appeal reflected in the dedication of the work to Professor E. B. Tylor. Mr. and Mrs. Routledge have been indefatigable travellers: still more have they proved keen observers of facts relating to the life of a tribe whose ways, it is justifiable to say, do certainly reflect the common usages of prehistoric people. We are told that the great area of the Akikúyu people has not been wholly or completely defined by the British Government. Its northern boundary roughly coincides with the Equator, but the authors tell us that owing to the height of the land the climate is temperate. The plains of Athi run to the south, and the railway runs through them. The Akikúyu maintain that they are derived as a race from the Akamba, who to-day live to the south-east of Akikúyu territory. The details of personal decoration have been well worked out by the authors, and their observations support the view that even in primitive mankind the sense of beauty, the striving after æsthetic effects, are duly represented. The garments are primitive enough, witness the N'gú-o of the men and boys. Ear-ornamentation is common here, as elsewhere in primitive life, the "ear-blocks" figured by the authors being of somewhat complicated nature. In the art of war the Akikúyu have developed ingenious strategy, including their war-pits with sharpened spikes in the interior, impaling the victims who fall into the traps. A curious testimony supporting the view that alcohol in one form or another is found used in the most primitive races is afforded by the practice of beer-making among the people whose ways our authors describe. Native beer is made from the juice of the sugar-cane slightly fermented, and forms the chief alcoholic beverage of the Akikúyu. A quart, it is stated, is "a

A SHORT WAY WITH INVADERS: A SECTIONAL DRAWING OF AN AKIKÚYU WAR-PIT WITH SHARP SPIKES.

"Their method of defence might strike terror into the hearts of the boldest, for at the shortest notice they had war-pits ready that rendered any track or paths almost impassable."

reasonable amount" for a man to take. No man is allowed to drink the native beer until he has attained the age of an "elder." It says something

consists in the mass of observations the authors have collected. It remains for anthropologists, pure and simple, to make use of the vast store of material collected, and to place this primitive people's ways in relation to the great mass of information already at hand concerning the process of human evolution.

"Across the Sahara."

"The desert has left an impression on my soul which nothing will ever efface. I had entered it frivolously. . . I left it as one stunned, crushed by the deadly majesty I had seen too closely." In these words Mr. Hanns Vischer sums up his impressions

of a daring journey from Tripoli to Lake Chad by way of Murzuk, Yat, and Bilma. The story is set out in a well-illustrated, finely written volume, "Across the Sahara" (Edward Arnold), and though published at a time when books of travel are all too numerous, this one at least should be assured of a hearty welcome and a wide circulation. Mr. Vischer is a Swiss gentleman, educated and naturalised in England, and is Director of Education in Northern Nigeria. He felt the call of the desert, and decided to travel to Bornu from Tripoli across the Sahara with a mixed company of Arabs and Negroes. A man of marked courage and resource, he faced undaunted the many difficulties and dangers of the road. His insight and keenness of observation have been productive of most interesting results. He discovered in the Sahara many traces of the Roman occupation of Northern Africa and stone implements of the Neolithic and Palæolithic ages. Every few miles of the journey would seem to have brought forward some

fact worth recording for the benefit of the archaeologist, the anthropologist, or the naturalist, while there are more than enough stirring incidents for the general reader. Sir Harry Johnston, who contributes a foreword to Mr. Vischer's book, is right when he says that nobody who opens it and reads a few lines is likely to lay it aside until the last page has been turned. "Across the Sahara" is the worthy record of a splendid venture.



COMING-OF-AGE CUSTOMS: AN AKIKÚYU NEOPHYTE.

Elaborate ritual accompanies the ceremony of initiation to manhood among the Akikúyu. The costumes worn by the youths taking part in it are highly ornate. The above is a neophyte in dancing costume. Note the shaved head, the thigh rattle, and the monkey-tail hung from the elbow.



A PRIMITIVE BREWERY: AKIKÚYU WOMEN MAKING NATIVE BEER.

"Native beer (n'johi) . . . is the pure juice of the sugar cane slightly fermented. No water is added. . . It has a slightly acid taste, yet somewhat resembles a soft cider. . . In the tree trunk are excavated shallow mortars for pounding the cane. Down its length the women stand alternately—not facing one another."

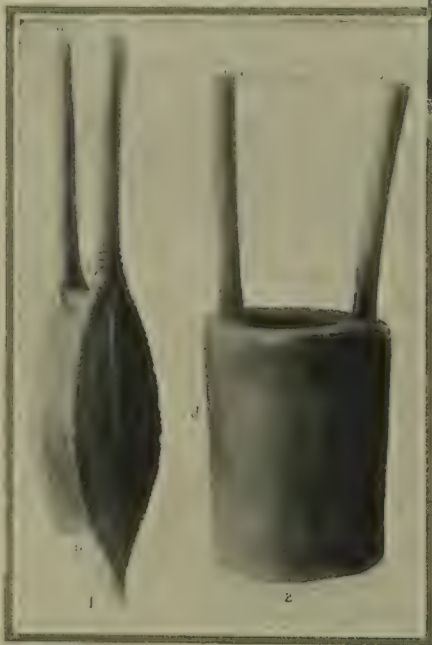
A LIVING TRIBE IN THE PREHISTORIC STAGE OF CIVILISATION: THE AKIKÚYU OF BRITISH EAST AFRICA.

Illustrations reproduced from "With a Prehistoric People," by W. S. Routledge and Katherine Routledge, by Courtesy of the Publisher, Mr. Edward Arnold.



A STORK-LIKE ATTITUDE: AN AKIKÚYU SHEPHERDLAD.

"Their hair is short and curly and their skins are black. . . Amongst boys and lads when herding the flocks, the habit is not infrequent of standing on one leg, whilst the sole of the other foot is placed against the inner side of the thigh of the leg that carries the weight."



THE LOBE OF THE EAR AS A RUBBER TYRE: AKIKÚYU EAR-BLOCKS OF CARVED WOOD.

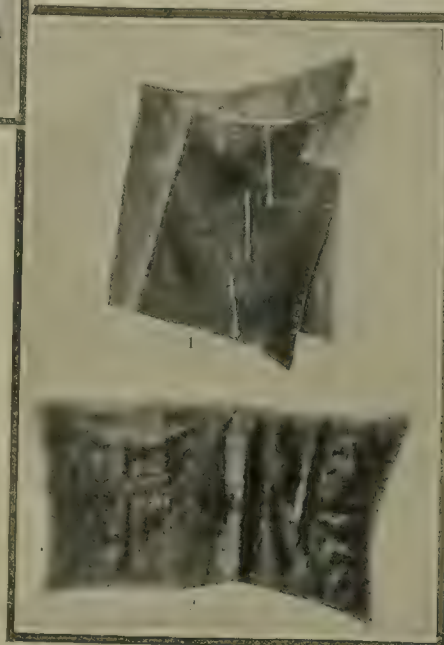
In No. 1 "the spike a is passed through the distended lobe of the ear. The lobe is . . . slipped over the lower point b." In the groove between b and c the lobe lies like a rubber tyre on a bicycle wheel. In No. 2 "the lower end of the cylinder is thrust into the loop formed by the lobe, which lies around it at the level d-e."



SPECIMENS OF AKIKÚYU WOMEN'S DRESS: A CLOAK (No. 1) AND A SKIRT (No. 2).

The skirt is "24 in. by 21 in., oblong in form, and pointed at the lower corners; it is fastened by strings round the waist. The upper part of the body is protected by a cloak 47 in. in its greatest length. . . This is tied and is worn either over one shoulder and under the arm or over both, or in any way which suits the fancy."

for Akikúyu morals that the young men seem to be abstainers. As usual, the "medicine-man" figures prominently in the list of officials of the primitive tribe. He represents in himself the priest and the doctor, and also the teacher of a higher evolution. The section dealing with the initiation of the medicine-man is highly interesting, and the ritual the native doctor carries out suggests, in respect of the causes of uncleanness, some of the prominent laws of the Jewish code itself. The medical phases of the life of this primitive tribe are interesting. Our authors remark that where every man carries a life-preserver fractured skulls are necessarily of frequent occurrence. Wounds, roughly sewn up, heal very well—a result due probably to pure surroundings. Such a fact has been noted among the Zulus, for example. The wounded, carried to the pure air of the mountains, have their wounds healed with marvellous rapidity. The value of this book

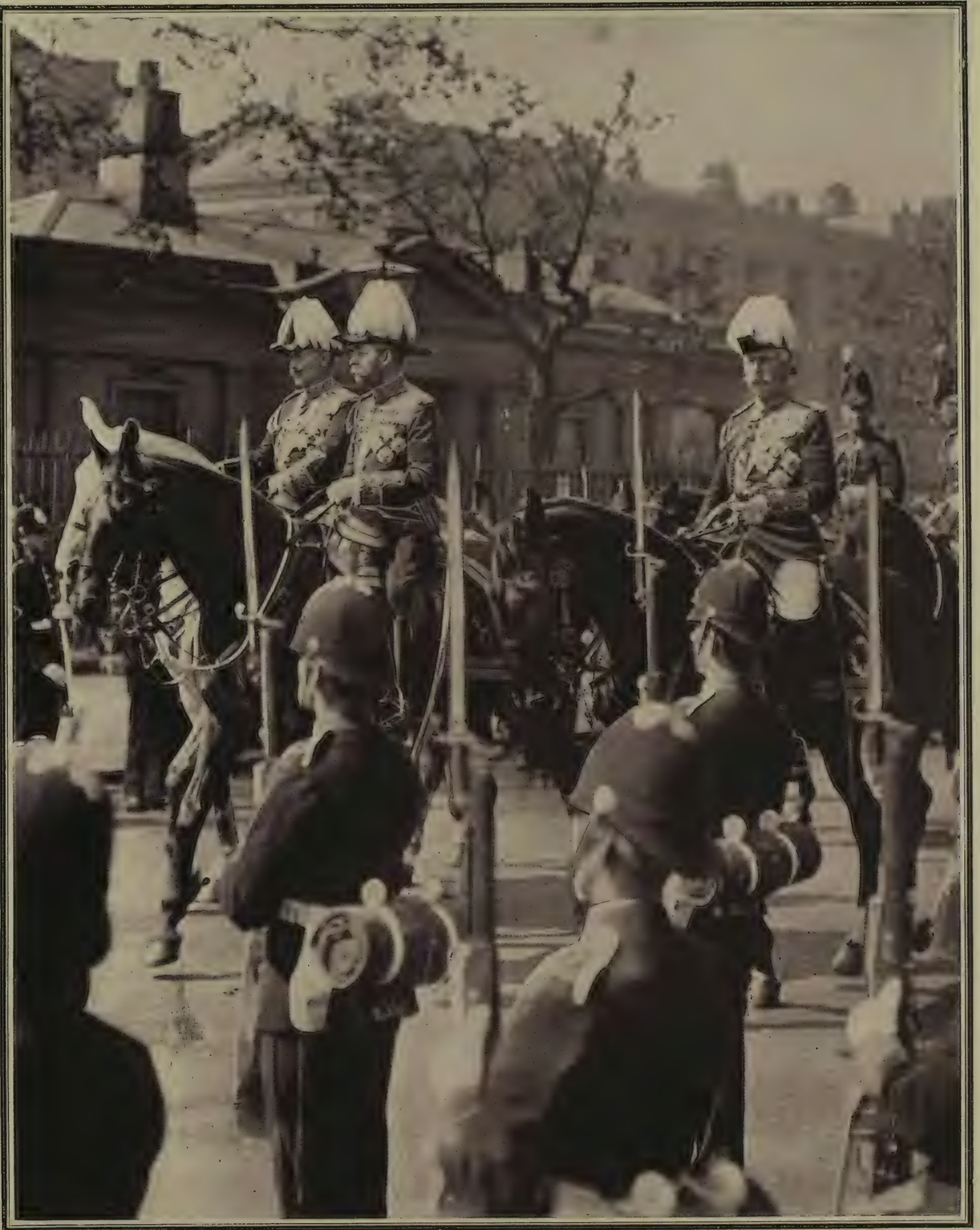


THE ONE AND ONLY GARMENT OF AKIKÚYU MEN AND BOYS: THE N'GÚ-O.

No. 1 is a n'gú-o folded to show the manner of wearing it. The size of this example is 44 by 22½ inches. No. 2 is another specimen spread out flat to show the cut. The size of this one is 42 by 22 inches. These garments are sometimes made of skins of goats or other animals, sometimes of calico and similar material.

COUSINS FOR THE SECOND TIME IN HISTORY:

THE KINGS OF ENGLAND AND PRUSSIA IN THE FUNERAL PROCESSION OF KING EDWARD.



A GROUP THAT HELD ALL EYES: KING GEORGE, RIDING BEHIND THE BODY OF HIS FATHER, WITH THE GERMAN EMPEROR ON HIS RIGHT AND THE DUKE OF CONNAUGHT ON HIS LEFT.

So soon as the gun-carriage with its precious burden had passed, all eyes were turned to the first of the many royal mourners—King George, his late Majesty's successor, the German Emperor, and the Duke of Connaught, King Edward's brother. The King is not yet a Field-Marshal, and was in General's uniform. The Kaiser and the Duke of Connaught wore their uniforms as Field-M Marshals of the British Army. Especial interest was attached to the group by those who recalled that for the second time in history the Kings of England and Prussia are cousins. This was the case also in the time of George II. and Frederick William I. of Prussia, though it may be remarked that the latter monarchs were just as unfriendly as the present monarchs are friendly.

PHOTOGRAPH BY MONTAGUE DIXON

THE LAST JOURNEY OF KING EDWARD THROUGH HIS BELOVED LONDON: THE FUNERAL PROCESSION PASSING DOWN PICCADILLY.



A PHOTOGRAPHIC BIRD'S-EYE VIEW OF THE FUNERAL OF HIS LATE MAJESTY: THE GUN-CARRIAGE
BEARING THE COFFIN; AND THE ROYAL MOURNERS.

The gun-carriage on which the coffin containing the remains of King Edward made its sad progress through London has never been used in war. It is the same as that on which Queen Victoria's body was borne in 1901. On the present occasion it was sent from Edinburgh, where it had been on view in the Banqueting Hall of Edinburgh Castle. Its limber has an honoured place in the Tower of London. The wheels of the carriage are fitted with rubber tyres, that silence may be ensured, and that undue jolting may be avoided. The carriage was drawn by Royal Horse Artillery, preceded by a full Royal Horse Artillery gun detachment. The coffin was strapped in its place. It was covered with the Royal Standard and the pall used at Queen Victoria's funeral, on which rested the Crown, the Sceptre, and the Orb.—[PHOTOGRAPH BY SPORT AND GENERAL.]

THE PREMIER PEER OF ENGLAND AND SIX OF THE NINE KINGS WHO RODE BEHIND THE GUN-CARRIAGE BEARING THE BODY OF KING EDWARD,



THE ORGANISER OF THE PROCESSION; AND THE REPRESENTATIVE OF THE KING'S BODYGUARD FOR SCOTLAND:
THE DUKE OF NORFOLK AND LORD ROSEBURY IN THE PROGRESS THROUGH LONDON.

The Duke of Norfolk, Premier Peer of England, Hereditary Earl Marshal and Chief Butler, to whom fell the task of organising the progresses through London and Windsor, rode in the procession through London, preceding Lord Rosebery, acting for the Captain-General of the Royal Bodyguard of Archers in Scotland, who had on either hand Lord Allendale, Captain of the Yeomen of the Guard, and Lord Denman, Captain of the Gentlemen-at-Arms.—[PHOTOGRAPH BY ILLUSTRATIONS BUREAU.]



OF THE MONARCHS WHO FOLLOWED THE REMAINS OF THE LATE KING: THEIR MAJESTIES OF SPAIN, GREECE,
NORWAY, DENMARK, PORTUGAL, AND BULGARIA IN THE PROCESSION.

Nine Kings followed the body of King Edward to its last resting-place—King George, the German Emperor, and their Majesties of Norway, the Hellenes, Spain, Denmark, Portugal, Bulgaria, and the Belgians. In the photograph are shown the King of the Hellenes, with the King of Spain on his right, and the King of Norway on his left; and the King of Denmark, with the King of Portugal on his right, and the King of Bulgaria on his left.—[PHOTOGRAPH BY MONTAGUE DIXON.]

KING EDWARD'S FOREIGN REGIMENTS PAYING THEIR LAST TRIBUTE TO THEIR DEAD CHIEF:
REPRESENTATIVES OF THE ARMIES AND NAVIES OF OTHER COUNTRIES IN THE PROCESSION.



THE ILLUSTRATED LONDON NEWS, MAY 28, 1910.—830

LEADERS OF THE ARMIES OF OTHER PEOPLES AND THE LATE CHIEF OF THE BRITISH ARMY: THE REPRESENTATIVES OF KING EDWARD'S FOREIGN REGIMENTS.

A number of officers of foreign navies and armies came to this country to act, not only as representatives of the friendly fighting forces of the world, but as representatives of those regiments with which King Edward was particularly associated. These included, of the Austro-Hungarian Army, the Hussar Regiment No. 12; of the Danish Army, his late Majesty's Regiment of Danish Hussars; of the German Army, the 1st Dragoons of the Guard (Queen Victoria of Great Britain and Ireland), the Hussar Regiment Fürst Blücher, and the Cuirassier Regiment Graf Gessler; of the Portuguese Army, the Regiment King Edward VII. of England; of the Russian Army, the Hussar Regiment of Kieff; and of the Spanish Army, the Zamora Regiment. Of all these regiments King Edward was chief, except the Cuirassier Regiment Graf Gessler, which is commanded by King George.—[PHOTOGRAPH BY HAINES.]

IN SILENT GRIEF: MOURNING THEIR DEAD MASTER.

PHOTOGRAPH BY TOPICAL.



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HUMBLE FRIENDS OF KING EDWARD: HIS LATE MAJESTY'S CHARGER AND HIS FAVOURITE TERRIER, CÆSAR, FOLLOWING THE GUN-CARRIAGE BEARING THE ROYAL REMAINS.

One of the most striking features of the progress through London was the little group that included the late King's charger (with the boots of its master reversed in the stirrups) and Cæsar, the little terrier who accompanied King Edward on many occasions and was with him during his last visit to Biarritz. Cæsar's name, it may be noted, was not in the programme of the procession. His appearance, therefore, came as a surprise to the spectators, who watched him with the most sympathetic interest.

"HIS BODY IS BURIED IN PEACE; BUT HIS NAME LIVETH FOR EVERMORE": THE BURIAL OF KING EDWARD
IN ST. GEORGE'S, WINDSOR, THE CHAPEL OF THE ORDER OF THE GARTER.



IMMEDIATELY BEFORE THE COFFIN DESCENDED INTO THE SUBTERRANEAN PASSAGE LEADING TO THE ROYAL VAULT: KING GEORGE PLACING A MINIATURE COLOUR ON KING EDWARD'S COFFIN.

An impressive incident took place towards the close of the funeral service in St. George's Chapel, just before the coffin containing King Edward's body was lowered through the floor to be taken to its final resting-place in the vault beneath the Albert Memorial Chapel, and during the singing of the anthem: "His body is buried in peace; but his name liveth for evermore." King George placed on the coffin a box containing a miniature reproduction of the Colour of the King's Company—No. 1 Company—of the 1st Battalion Grenadier Guards, it being a time-honoured tradition that this colour should be buried with the

Sovereign. The prayers at the funeral service were read by the Archbishop of Canterbury, who also gave the Benediction. Garter Principal King of Arms, Sir Alfred Scott-Gatty, pronounced the styles of his late Majesty. Queen Alexandra and the Empress Marie were the only royal ladies who took up a position by the coffin, the others, including Queen Mary, being in the Queen's Gallery. King George stood on the left of the Queen-Mother, and behind him were the Duke of Cornwall and his brother, Prince Albert, the Duke of Connaught and the German Emperor.

DRAWN BY A. FORESTIER, OUR SPECIAL ARTIST IN ST. GEORGE'S CHAPEL.

KINGS AND THE SONS OF KINGS: ROYAL MOURNERS AT WINDSOR.

PHOTOGRAPH BY C. N.



PASSING THE STATUE OF QUEEN VICTORIA: THE KING, THE DUKE OF CORNWALL, AND PRINCE ALBERT WALKING TO ST. GEORGE'S CHAPEL.

During the progress through London the Duke of Cornwall (the Prince of Wales of the future) and Prince Albert were invisible to the majority of the spectators, for the one was in a closed carriage with the Queen, and the other in a closed carriage with Prince Henry and Prince George of Cumberland. At Windsor, the royal mourners were on foot, and the young Princes followed their father, King George, the German Emperor, and the Duke of Connaught. They wore their uniforms as Naval Cadets. In front of King George a non-commissioned officer of the Household Cavalry bore the Royal Standard hung with crape.

MILITANT ENGLAND AND EDWARD THE PEACEMAKER: GREAT SOLDIERS AND A GREAT SAILOR.



LEADERS OF THE REIGN OF PEACE: FIELD-MARSHALS LORD KITCHENER, LORD ROBERTS, AND SIR EVELYN WOOD
RIDING IN THE FUNERAL PROCESSION.

One of the most striking groups of a series of striking groups was that composed of those famous Field-Marsals of the British Army, Lords Kitchener and Roberts, and Sir Evelyn Wood. Chief attention was drawn to the figure of Lord Kitchener by reason of the fact that he has only just returned from India and his tour of other countries; but almost equal interest was taken in Lord Roberts, ever an idol of the people, and in Sir Evelyn Wood, whose distinguished services none have forgotten. There were many, indeed, who found it difficult to remember that they were taking part in a funeral, and to restrain the cheers that rose naturally to the lips.



A GREAT LEADER OF THE SENIOR SERVICE: ADMIRAL-OF-THE-FLEET LORD FISHER, FIRST AND PRINCIPAL AIDE-DE-CAMP
TO THE KING, WALKING ALONE IN THE PROCESSION.

Lord Fisher, First and Principal Aide-de-camp to the King, walked alone in the procession, the last of the group of the Aides-de-camp, following other Admirals of the Fleet and members of the Board of Admiralty. He, like the three Field-Marsals, was the object of great attention on the part of the public, who remembered not only his distinguished career as a sailor, but the great part that he played in administration when he was First Sea Lord.—[PHOTOGRAPHS BY C. N. AND SPORT AND GENERAL.]

WITH STATELY STEP AND SLOW: THE ROYAL CORTÈGE IN WINDSOR CASTLE GROUNDS.

DRAWN BY OUR SPECIAL ARTIST ON HENRY THE EIGHTH'S TOWER, WINDSOR CASTLE



THE FUNERAL PROCESSION VIEWED FROM HENRY THE EIGHTH'S TOWER: AN ARTIST'S BIRD'S-EYE VIEW.

The progress through Windsor was all the more impressive in that the mourners were on foot, and that the gun-carriage bearing the body was drawn by sailors. The composition of the procession differed considerably from that seen in London. In it figured, for instance, the Pursuivants of Arms, Lord Esher, Deputy Constable and Lieutenant-Governor of Windsor Castle; the Duke of Argyll, Governor and Constable of Windsor Castle; York, Windsor, Richmond, and Somerset Heralds, Norroy King-of-Arms, Ulster King-of-Arms, Lyon King-of-Arms, the Usher of the Black Rod, and the Garter Principal King of Arms.

BOYS OF THE SCHOOL FOUNDED BY HENRY VI., OF WINDSOR; AND THE BURIAL OF KING EDWARD.

DRAWN BY G. SOPER, OUR SPECIAL ARTIST AT WINDSOR.



ETON AND HIS LATE MAJESTY: BOYS OF THE WORLD-FAMOUS COLLEGE WITNESSING THE LAST PROGRESS OF KING EDWARD.

The boys of Eton College, that famous school founded by Henry VI., of Windsor, in 1440, an institution in which King Edward always took the greatest interest, was much in evidence during the progress of the body of the late King through Windsor. The school was represented, not only by a detachment of the Eton Cadets, but by a large number of boys who have not yet shown a desire for military training.

THE FINAL HOME-COMING: THE ENTRY INTO WINDSOR CASTLE.

PHOTOGRAPH BY HORACE W. NICHOLLS.



THE PASSING OF THE DEAD KING: THE FUNERAL CORTÈGE ENTERING THE GROUNDS OF WINDSOR CASTLE.

Those privileged few who had positions by the gate at which King Edward entered his stately home at Windsor for the last time were present at one of the most impressive moments of the stately and sad progress. The gun-carriage drawn by sailors, the brilliant uniforms and the glittering decorations of the mourners, with, in the background, the grey historic stones of Windsor Castle, made a picture that will live long in the memory of those who saw it.

THE LAST PHASE: THE COFFIN BORNE INTO ST. GEORGE'S CHAPEL.

PHOTOGRAPH BY HORACE W. NICHOLLS.



THE DEAD SOVEREIGN OF THE GARTER ENTERING THE CHAPEL OF THE ORDER FOR THE LAST TIME: BEARING THE BODY OF KING EDWARD INTO ST. GEORGE'S, WINDSOR.

His late Majesty, as Sovereign of the Realm, was Sovereign of the Order of the Garter. It was but fitting, therefore, that the funeral service should take place in St. George's, Windsor, the Chapel of the Order. Our photograph shows the coffin being borne into the Chapel, with, carried behind it, the pall on which rest the Crown, the Orb, the Sceptre, and the Insignia of the Garter. Behind it can be seen royal mourners, including Queen Alexandra, with her left hand in that of her son, King George; the Kaiser, with the Empress Marie of Russia; the Duke of Cornwall and Prince Albert; and the King of Bulgaria.

A REPUBLIC HONOURING A DEAD KING: THE UNITED STATES' REPRESENTATIVE
IN THE FUNERAL PROCESSION AT WINDSOR.



THE ILLUSTRATED LONDON NEWS, MAY 28, 1910.—840

THE EX-PRESIDENT WHO CAME AS GUEST, TO REMAIN AS MOURNER: MR. THEODORE ROOSEVELT FOLLOWING THE BODY OF KING EDWARD TO ST GEORGE'S CHAPEL.

In the procession through London little could be seen of Mr. Roosevelt, who was riding in one of the closed carriages; but at Windsor, where those taking part in the procession from the station were on foot, he was a conspicuous figure, the black of his evening dress standing out in striking contrast to the resplendent uniforms worn by the other mourners. He and M. Pichon, the French Minister, walked together as the representatives of two great Republics. It was noticed that Mr. Roosevelt did not join in the short, formal step of the other mourners, though he walked with great dignity. In St. George's Chapel the same contrast between his attire and that of most of the company made him there also a prominent figure.

DRAWN BY MAX COWPER, OUR SPECIAL ARTIST AT WINDSOR.

AN ARTISTIC COUNTRY HOUSE.

IN no kind of house is the question of artistic treatment more difficult than in a country house. Without experience and knowledge, as well as taste, to inspire and regulate the scheme, baroque effects and inharmonious results are not only probable, but well-nigh certain. So many things have to be taken into consideration—the age of the house, its style of architecture, the proportions of the several rooms, their aspect, the existing decoration, if any, and the structural possibilities. A task involving all these considerations is quite beyond the amateur. It is, in the vast majority of cases, quite beyond the provincial decorator. Only experts, accustomed to deal with similar problems, with a consummate knowledge of styles and an experienced eye for colour, can hope to solve it successfully and with economy. Such experts are Waring and Gillow, of London, Liverpool, Manchester, and Paris, the leading decorators of the world, and the acknowledged pioneers of the renaissance in English furnishing.

Waring's have unquestionably had a wider experience of the higher class of artistic decoration than any other house. They have carried out the biggest contracts in the greatest number of countries, and have won the unanimous admiration of all competent judges. They have decorated palaces, châteaux and mansions, literally by the hundred. They have unfurled their flag and erected their hoardings in every quarter of the globe. They have been entrusted with important work for five or six crowned heads of Europe, and for as many princes of India. Their knowledge about building, decoration and furnishing, about styles and harmonies—about organisation and craftsmanship—is unparalleled.

In dealing with the country house they are *facile princeps*. They bring to bear a profound acquaintance with the subject from both the artistic and the practical sides. Their designers study the individual case from every point of view, giving as much attention to modern convenience and comfort as to accuracy of style. Hence their rooms are something more than severe examples of period correctness. The period correctness is there, but it is added to, and softened by, a score of contrivances for the luxury of the occupiers, and a well-thought-out harmony of effects. Each room becomes an artistic ensemble. Everything "goes" with everything else, and the governing note of style is skilfully united with ingenious additions to meet present-day requirements.

Each house has to be considered on its merits. It may be an old house with pretensions to structural beauty or venerable interest; in which case a scheme of decoration and furnishing has to be devised that will agree with these features without leaning to the heavy and sombre. For the country house must always be bright and cheerful. Even in the case of a Tudor residence, or a massive example of Georgian architecture, the inherently gloomy grandeur of the style must be relieved with every artifice of gay, alluring art. A work of this kind requires dexterous handling, and is frequently ruined by lack of experience. It is a task demanding refinement and erudition—the refinement of subtle colour influences and the erudition of period details. There is no firm so versed in these requirements as Waring's, with their Gillow traditions, famous studios, and up-to-date factories.

When the house to be decorated is a new, or a comparatively new, one, a rigid adherence to historic style may be modified in favour of modern treatments, unless the owner should require it as a background for genuine antique furniture. Then the permanent decoration must, of course, be in accord. Anyone who has seen Dutch marquetry furniture displayed in a room with an Adam ceiling and mantelpiece will know, at any rate, what accord does *not* mean. In the effective and economical decoration of a room, to serve as the framework of an exceptional suite, Waring's are at home. In their factories they have an immense stock of panelling, flooring, doors, chimney-pieces, &c., in recognised styles, and after the best models, ready for being utilised in a house containing choice antique furniture. In their showrooms, too, they have a vast assortment of reproductions of pieces of historic merit, that can be employed to supplement genuine pieces in the same style. It is better to fall back upon good copies than to fill up gaps with heterogeneous examples.

The great distinction which Waring's enjoy is due to the thoroughness of their work, the activity of their enterprise, and the loftiness of their aims. It is an indisputable fact that no other furnishing house in the world has anything like such a scope of enterprise and such a brilliant record of success. Underlying all this constant energy and commercial vigour there is the *aim* of the business—which has shaped its purpose and is controlling its destinies. This policy is to combine good design and the *cachet* of taste



with good workmanship, and both with the lowest price consistent with quality, so that the customer gets the benefit of artistic results at a moderate outlay. These are the ideal principles of trading, of which Waring's were the pioneers on the grand scale. They are preaching this doctrine of Art and Economy all over the world. They are practising it with ever-increasing brilliancy, in scores of English country homes to-day. It is but a truism to say that a country house, no matter what its condition, can be made into a thing of beauty when Waring's bring their resources and put their artistic intelligence to the work.





ART NOTES.

LIKE the Academy, the New English Art Club makes a brave show without some of its showiest members. Mr. John and Signor Mancini are both absent—not, we hope, seeking satisfaction one from the other, in the manner of Mr. Chesterton's believer and unbeliever, on account of those vast differences of opinion that have occasioned interesting conflicts of paint on the Club's walls. Mr. Max Beerbohm, however, is an exhibitor, his farewell to prose and his prose's public having gone no farther. In one of his caricatures, Mr. Winston Churchill is seen reasoning the Budget with the Duke of Marlborough, and Blenheim itself spreads its huge bulk over the landscape behind the cousins. Mr. Beerbohm's architecture is as sketchily treated as his politics, but both seem reasonable enough. In another caricature, Mr. Cunninghame-Graham cuts a very genteel figure before a group of navvies, one of whom says, "Bly me, Bill, if he didn't call us comrids!" It is to be doubted whether Mr. Cunninghame-Graham's admirers in the Row or the Rambla would recognise the uncouth dandy of this drawing. One of Max's happiest notions finds more or less successful expression in the page of portraits called "As I had Supposed Them to Be."

Mr. Roger Fry's "The Dead Tree" is the most important of the drawings in the first room at the "New English." Learned and beautiful, it seems to summarise the uses of its author's profound scholarship in picture-galleries from Umbria to U.S.A. It is the tree of artistic knowledge, and is dead. One wonders that it has come so nearly to the expression of personal feeling, since it is frankly an essay in traditional draughtsmanship. It is important, also, as representing not only Mr. Fry, but a whole faction of modern water-colourists. Mr. D. S. MacColl's "The Church Tower, and Mortain," a delightfully constrained and considered composition, makes us uncomfortable for the Keeper of the Tate Gallery. To confine him among modern canvases is like condemning Mr. Fry to live among sky-scrapers and Carlo Dolci in New York. Even these austere keepers of pictures and picture-consciences must, we imagine, capitulate to Mr. Sargent, whose two water-colours, "Flannels" and "On the Giudecca," hanging near Mr. MacColl's drawing, outrage the traditional uses of the art, but are triumphant examples of the new realism. In the one the ropes, boats, masonry, and the water are thrown haphazard upon the paper; but they fall in perfect order, and all the blazing variety of sun-lit surfaces is expressed in absolute reasonableness. In the other, three wayfarers lie in the broken shade and sunlight of

some green retreat. Sprawling figures, and the partial glimpses of faces and hands, are drawn as only Mr. Sargent could have drawn them. The sense of beauty and arrangement never interferes with the verisimilitude of Mr. Sargent's record; on the other hand, his record embraces all the natural loveliness of lovely scenes.



GRACE AND ATHLETICISM: Mlle. BALDINA AND M. THEODORE KOSLOFF, WHO ARE APPEARING AT THE COLISEUM.

THE PLAYHOUSES.

"CHAINS," AT THE REPERTORY THEATRE.

IT is curious that the most successful first night at the Repertory Theatre since the première of "Justice," which opened the season, should be that of a drama written by a girl clerk who, at the time of writing it, had never been inside a playhouse. Obviously, the talk of a long apprenticeship being needed by the dramatist can be exaggerated. For there is nothing amateurish about "Chains." Here we have a young girl handling, it is true, the kind of life she thoroughly knows; but with an unerring eye to stage effect, and with an ear that is able to judge of the exact values of dialogue. Nay, more; Miss Elizabeth Baker, novice as she is, succeeds in broaching a burning question affecting the class to which she belongs, and works her problem out with the nicest appreciation of what can be urged by all the parties. How comes it, her hero asks, himself a clerk, that the average London clerk is content to be a machine, is willing to go on in his endless routine? It is, Charlie Wilson decides, because clerks as a class are timid, and, dreading competition, play for safety; they want, as the phrase goes, security of tenure, and sacrifice to that all their independence and chances of living their own lives. Though he is married, and not really unhappily married, he decides that he will not sink into the ordinary rut—and there is Miss Baker's plot in a nutshell. Like that of almost any good play, the story of "Chains" is simplicity itself. Wilson pants for freedom, is restless under his "chains," yearns for the broad plains and unfettered life of Canada. He resolves to get away, yes, even to leave his wife behind, and, of course, there is a tremendous uproar among her relatives. The one person who sympathises with him is his sister-in-law—a girl who has drifted into an engagement, when what she really wants is to be able to battle with the world and forge out a career for herself. She sympathises with Wilson's revolt, but it all comes to nothing, for his nice and pathetic little wife announces that they are to have a child, and so the chains are refastened and the hero puts on his top-hat and black coat, and starts off once more for the City. Mr. Dennis Eadie is the clerk—the dissatisfied clerk—to the life; gets his accent, his impatience, his good-nature, his eagerness for argument. Miss Hilda Trevelyan secures all her plaintive effects, vocal, silent, as the wife; Miss Sybil Thorndike is delightful as the revolting daughter; and Mr. Edmund Gwenn, Miss Florence Haydon, Mr. Donald Calthrop, Miss Dorothy Minto, and others, not only individualise their characters, but also produce a delicious ensemble of lower middle-class manners and sentimentality.

(Other Playhouse Notes elsewhere in this Number.)

FAMOUS RUSSIAN DANCERS IN LONDON: STARS AT THE COLISEUM AND THE HIPPODROME.

London has been invaded of late by a number of the most famous dancers from the Russian Imperial Opera Houses at St. Petersburg and Moscow. At the Hippodrome, Mlle. Olga Preobrajenskaja is supported by twenty other dancers; at the Coliseum are Mlles. Karsavina and Bildina, M. Kosloff and thirteen others. The dancers at the Russian Imperial Opera Houses are paid by the State. They are divided into three classes. Those now in London are all from the first class, each being qualified to assume the leading rôle.

Mr. Sargent's oil "The Church of Santa Maria della Salute" is one of the pictures secured by Sir Hugh Lane for the Johannesburg Gallery. It is a brilliant example of the master; but even more interesting is "A Florentine Nocturne," showing a statue and a corner-stone reared against a sky of stars. Another picture that will go from Suffolk Street to Johannesburg is Mr. Orpen's "On the Irish Shore." There has never before been a picture like it. Mr. Orpen has manipulated his heavy medium as easily and light-heartedly as Rowlandson tinted a drawing. The paint is high-keyed, and has itself some of the humour that belongs to the subject, as Mr. Orpen has seen it.—E. M.



DANCING IN "LA SYLPHIDE," AT THE COLISEUM: Mlle. TAMARA KARSAVINA.



DANCING IN "LA SYLPHIDE," AT THE COLISEUM: Mlle. ADAMOWITSCH.

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Mr. Fred Wright, Junr.

"The celebrated Comedian: 'During my fourteen months' very hard work in Paris I depended on Sanatogen.'"

SANATOGEN

LADIES' PAGE.

FASHION news has, naturally, come to a full stop in consequence of the national mourning. When this is reduced to half-mourning, on June 17, it will be proper to relieve the black dresses with white in the form of yokes, collarettes, frillings, and even white glacé or satin linings under transparent fabrics; and grey, heliotrope, and patterned or striped fabrics showing any one of these colours with white or black will all be in keeping. Meantime, all the novelty that there is to note is concentrated in details. Tight and short skirts have naturally been ordered by women who follow fashion's changes, but there has been a very proper feeling that extremes should be avoided. Still, it has been abundantly clear that the cardinal point to bear in mind in wearing such a dress is—to don nice shoes. It is unlucky that one benefit is gained in our costumes at the expense of another, and the light weight and convenience in wet weather of a short and narrow skirt is being counterbalanced by the revival of high-heeled shoes. The ridiculous Louis XV. heel, right under the middle of the foot, is not yet in evidence; but one cannot get away from the sad truth that a tall and narrow heel gives a far more elegant appearance to the foot when in full view, as it is with the new skirts, than can be obtained with the most carefully made natural-form footgear, with wide and low heels. The most fashionable heel just now, however, is rather wide, by no means a narrow peg. Moreover, the vast majority of women, even amongst the well-to-do classes, do not go to any extremes in their costumes, and are too active and too sensible to adopt excessively high-heeled or narrow-soled shoes.

It is one of the changes of our time that women purchase ready-made or partly made clothing so much more than they used to do. Time was when anybody with pretensions to be "a lady" would have snorted with indignation if charged with wearing ready-made clothing. Now, thousands of ladies went forth and bought their mourning in the shape of ready-made-up garments, especially of the coat-and-skirt order. These need only the slight alteration to adapt them to the individual figure that all the big shops are prepared to undertake, and a woman of average figure feels it neither a disadvantage nor a disgrace to don garments of good fabric and style, though made by the gross.

It was the old custom to commit the making of the less elaborate dresses and simple blouses to the lady's-maid, but the modern system generally produces smarter results. It has also much lessened the burdens imposed upon the individual maids as dressmakers, for the half-made dresses, embroidered blouse-lengths, trimmings to be applied instead of worked on, and the like, have saved many an hour's labour. French ladies are beginning to expect from their maids, in lieu of these older dressmaking services, a certain amount of home laundry-work. A maid should be able to undertake to rescue



FOR WEAR AFTER JUNE 17.

A half-mourning walking dress in black-and-grey striped delaine, with vest of black net over white. The hat is of black chiffon bound with satin and trimmed with plumes.

from the risks of the public laundry some of the finer washing and ironing for her lady: tiny embroidered handkerchiefs, corset-covers of delicate batiste, and the like, demand such special care. The shelves of the wardrobe which are appropriated to the finest personal linen should be covered with thin silk, the ends long enough to turn over the clothing as it lies in its piles; and sachets are distributed in the midst of the linen, to perfume it in that delicate fashion that is the final touch of feminine refinement.

Lord Walsingham writes to call attention to what he believes to be a source of needless danger of that perilous and distressing complaint, bronchitis. It lies in the planting of plane-trees to ornament our town streets. This has become very common of recent years, since the plane is a handsome shade-tree, and has the property of resisting the evil influence of smoke. It appears, however, that the plane sheds a dangerous hairy growth from its leaves in spring, and in the autumn makes, with its seeds, an even more mischievous dust, full of irritating particles, microscopic, but still sharp as needles, which there is reason to believe must be the real cause of many attacks of bronchitis and pneumonia. Lord Walsingham says that the evil result of planting this tree in towns was known to the ancients, and is mentioned by Galea, and in modern days experience of its mischief has caused such planting to be prohibited in Alsace.

Preparations are being made for another great procession on behalf of Women's Suffrage at the end of June next. In this demonstration all the societies will unite, with the exception of the old and original society, which has formally excluded from its membership everybody who will not sign a pledge to give no assistance, financial or personal, to the "Militants." A feature of the procession will be the section of prisoners: women who have gone to jail as criminals for insisting upon being heard asking for the vote in places where their voices would not be lost in space. There are several hundreds of these, but, from the point of view of the spectator, it is rather a pity that it has been decided that the prisoners will not be distinguishable, since each woman who has been to prison more than once is to appoint a "double," or representative. Thus, Lady Constance Lytton will walk in her own person, and will also appoint a substitute to represent her as "Jane Warton," the alias under which she was convicted and fed on prison diet by force, after having been released, on the alleged ground of her health, without undergoing the ordeal, when she was sentenced in her own name. There is something a little tame about a mere repetition of an already tried mode of demonstration, as this procession will be; but what are the Suffragists to do? "Militant" action being abandoned for some months past, their innumerable public meetings and other peaceful plans for bringing forward the question are again being left absolutely unnoticed. FILOMENA.

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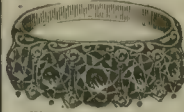
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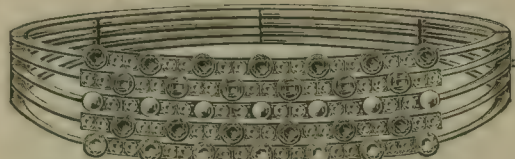
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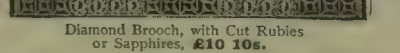
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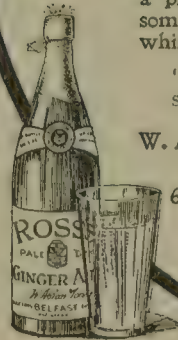
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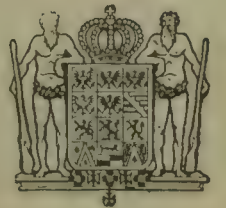
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MUSIC.

THE first month of Grand Opera in 1910 will not soon be forgotten by those who direct or manage Covent Garden. Before the season was a week old troubles began—singers, of whom much was expected, were taken ill, and substitutes were needed at short notice. A few hours after the curtain had fallen upon the first "Ring" cycle, Dr. Richter was prostrated: a nervous breakdown followed on the heels of a period of unusual tension, and it became necessary to engage three conductors from Germany to take his place. Herr Drach, Dr. Rottenburg, and that great musician, von Schuch, came to town. But before the second cycle could be brought to an end the death of the supreme patron of Grand Opera closed Covent Garden, and but for the prompt and merciful thought of King George the house would not have reopened before Saturday last. Now the season is in full swing again; but to those of us whose acquaintance with the opera-house is long and intimate, the appearance of the place is strangely unfamiliar. We hear fine music and exquisite singing, but we are in a house of mourning—the black dresses, the comparative absence of jewels, the empty Royal Box are all reminders of the nation's loss. King Edward was a familiar figure at Covent Garden, and, though he sat in the corner of an omnibus-box on the pit tier and was visible to very few, save as he came and went, there were signs of his presence in other parts of the house; and the Queen-Mother was a constant patron of the Royal Box. Doubtless the season will suffer considerably, but we may be sure that the programme placed before subscribers will be faithfully followed and the high standard of performance maintained.

Under the direction of von Schuch, who fills in Germany the place that Richter has taken in this

country, "Tristan" has been heard to great advantage. Mme. Saltzmann-Stevens has appeared as Isolde for the first time in her brief and brilliant career, and those who are not satisfied with her rendering of one of the most difficult rôles in opera must be hard to please. Van Rooy and Mme. Kirkby Lunn have helped to make the revival memorable. In "The Barber of Seville" and "Traviata," Mme. Tetrassini has been brilliant;

work revived for her sake. "Aida" has been given with all the splendid mounting that makes it one of the most significant works in the Covent Garden repertoire, and "Samson et Dalila" has been successfully revived. Mme. Kirkby Lunn's work in these two operas has been of the highest quality—in fact, down to the time of writing, no singer has been so consistently brilliant, for while her voice retains its quality, her dramatic sense has quickened, and to-day she is an artist whose equipment is second to none. In "Samson et Dalila," a new tenor, M. Franz, made a very fortunate début. He is a singer whose gifts were discovered by a Paris newspaper through the medium of a competition. Some day an enterprising and painstaking writer will perhaps collect the life-story of some of our most popular singers, and the tale of their vicissitudes, usually various, will doubtless be of great interest.

The season at His Majesty's Theatre was postponed for a few days on account of the national loss, and opened with a fine performance of Offenbach's "Tales of Hoffmann," given with an English libretto and with the three soprano parts entrusted to three singers instead of to one, as the composer intended. Of the three Miss Ruth Vincent and Mme. Zélie de Lussan deserve most praise. Following the Offenbach opera came "Hansel and Gretel," with a cast differing but slightly from the one that interpreted the opera under Mr. Beecham's management at Covent Garden earlier in the year. "Shamus O'Brien" was to follow, but the illness of two singers caused a postponement until this week, and Mr. Beecham

was compelled to rely upon his two first productions, both of which had made a very definite appeal. Mr. Beecham has given ample evidence of the catholicity of his taste by interpreting the "Tales of Hoffmann" with as much regard for its beauty as he showed in the interpretation of the "Elektra."



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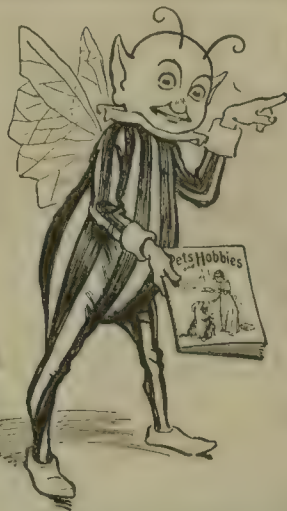
the music of her rôles might have been written for her, and she has a certain dramatic gift, not, perhaps, of a high order, but sufficient to save her from the charge of being no more than a greatly gifted singer. By the time these lines are printed the prima donna should have sung the florid music of "La Sonnambula," a time-tarnished

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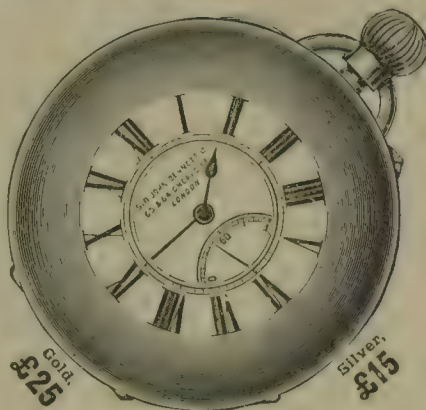
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THE CHRONICLE OF THE CAR.

THOSE who in the near future contemplate motor touring abroad must bear in mind that, under the International Touring Regulations which now obtain, things are not quite as they were hitherto. In the issue of the Royal Automobile Club *Journal* of the 19th inst. the formalities necessary to the obtaining of an international touring pass are very clearly set out. The R.A.C. is one of the bodies authorised by the Local Government Board to issue these passes. The car to be used has to be presented for examination to ascertain that it complies with the conditions agreed, while the driver must undergo a practical examination in driving to prove competency. In addition to the pass, the Club will then issue an oval plaque, bearing the letters G. B., which must be affixed just above the regulation British numbers. So armed, car and driver can travel in all the agreeing countries without special license, or carrying special number-plates. Drivers must not be less than eighteen years of age, and must supply two unmounted photographs of themselves, $1\frac{1}{2}$ in. by $1\frac{1}{4}$ in. The total cost for car and driver examinations, issue of certificates, and plaque is one guinea.

I have more than once strongly advocated forced lubrication to all the frictional parts of a car-engine in these columns, and I am accordingly gratified to find that Mr. R. K. Moicom, in a paper read lately before the Institution of Automobile Engineers, urges this practice very strongly. In the course of his lecture he stated that a car, originally provided with dash lubrication, had shown great improvement in running and less wear since being fitted with a forced system. He further stated that he considered that forced lubrication brought about high mechanical efficiency, quiet running, and absence of wear, and was of opinion that not only should oil be pressure-fed to the crank-

shaft and big-end bearings, but also to the gudgeon-pins and cylinder-walls. I am pleased to be borne out in my contention by so eminent an authority.

It is grievous to think that, having been rebuffed by the Trade, the Scottish Automobile Club will stand down altogether from Reliability Trials. Where professionals fear to tread the Club might find amateurs

be made anything like so stringent and imperative as those that have ruled hitherto. I can quite imagine a very considerable entry for such an event, but the definition of a private car and an amateur driver would take some drafting and much administration.

Although the statement is not yet official, it would appear that the present R.A.C. horse-power rating is to be taken as the measure of the taxability of a motor-car. And having regard to all the circumstances of the case, I think we may esteem ourselves fortunate that this formula is to be accepted in lieu of Mr. Dendy Marshall's, or another taking cognisance of stroke. If the authorities hold to this measurement in the future, it will surely have some effect on design, in the lengthening of strokes—a not altogether undesirable thing as restraining a too-high engine-speed, which latter, in my opinion, can be very much overdone for comfort. Presuming, then, that the tax is to be levied on the R.A.C. basis, the non-mathematical among us will be face to face with a mathematical problem by no means simple to the uninitiated. But all these will find their doubts and troubles swept away if they will obtain the horse-power booklet, price sixpence, from the Royal Automobile Club, wherein, providing they do not drive an utterly unknown car, they will find the resolving job done for them, and their tax marked in plain figures.

A new compound for rubber, called "Almagam," is in course of exploitation by the New Motor and General Rubber Company, of 374, Euston Road, N.W. This firm make no extravagant promises with regard to the durability of their "Almagam" re-treads, while on the other hand the prices for plain and grooved covers are 50 per cent., and for steel-studded non-skids 33 per cent., below the normal. I have not yet had any practical experience of these "Almagam" re-treads; but, completed, they look an excellent job, and the process is worth a trial.



METALLIC AND AMPHIBIOUS: AN AEROPLANE MADE ENTIRELY OF STEEL AND ALUMINIUM, WITH A FLOATING CAR. No wood or canvas was used in the construction of this aeroplane, which was built by an American resident in Paris, Mr. Moisant. The wings are made of thin aluminium, and the lower parts are of steel. The motor and the pilot's seat are placed in a car built to float on water, with two flat stabilisers, one on each side. The machine is fitted with a 50-h.p. Gnome motor. Mr. Moisant has already made some short flights in it.

ready to enter. Indeed, a writer in one of the motor journals actually suggests a Trial, perhaps less exacting and expensive, for private car-owners and amateur drivers. The idea really bears thinking of; for it might be arranged as a Reliability Tour, giving a trip through the best parts of Scotland rather more point than mere sight-seeing. As suggested, while rules and regulations would have to obtain in sort, they could not, of course,

ton Road, N.W. This firm make no extravagant promises with regard to the durability of their "Almagam" re-treads, while on the other hand the prices for plain and grooved covers are 50 per cent., and for steel-studded non-skids 33 per cent., below the normal. I have not yet had any practical experience of these "Almagam" re-treads; but, completed, they look an excellent job, and the process is worth a trial.



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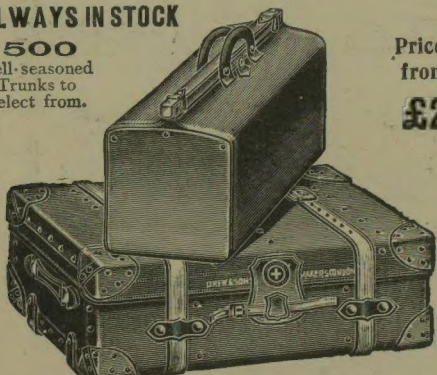


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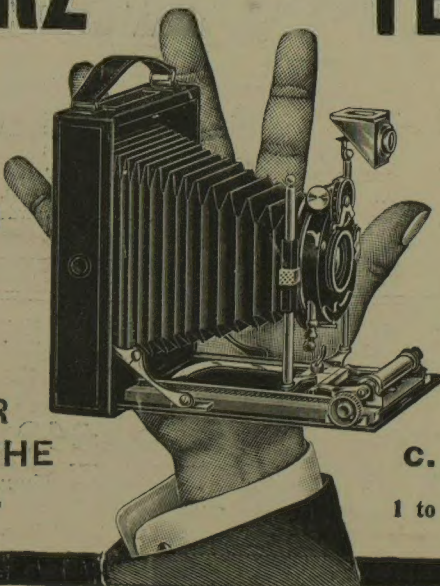
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"DAME NATURE," AT TERRY'S.

THE acting, rather than the play, has made the success of "Dame Nature," Mr. Fenn's version of Henry Bataille's "Femme Nue," and the acting, above all, of Miss Ethel Irving. It is a pleasure to renew acquaintance, as we may do now at Terry's, with an art so true and so affecting as is hers in the rôle of Lolotte. Whatever may be said of other persons of the drama—the artist, for instance, who marries his model and then tires of her lack of social adaptability, or the Princess who woos the painter so fiercely and unscrupulously—Lolotte herself, unhappy, awkward, passionate, big-hearted Lolotte, is thoroughly alive, and Miss Irving seems to get at once into the skin of the character. Right from the first her manner carries conviction, and we feel all along under the influence of a magnetic personality. It is, however, in the battle-royal which takes place between the fine lady and her humble rival that the actress rises to the height of her powers. Then it is as though she were carried out of herself by the intensity of her emotions. So poignant is the woman's distress, so heartrending are her appeals in the cause of a dead love, that we turn our eyes away abashed and feel as if we were intruders. Rarely has grief—grief in its most distracting form—been depicted so naturally by any English actress on our stage.

THE ALDBOURNE VILLAGE PLAYERS
AT THE CORONET.

A delightful novelty in the way of theatrical entertainment is being provided this week and next for such playgoers as choose to make their way to the Coronet, Notting Hill, for there Mr. Charles McEvoy's troupe of village players from Aldbourne are appearing for a fortnight's season in this author's rural comedy, "The Village Wedding." Genuine Wiltshire rustics they are, speaking the dialect of their own everyday life, re-enacting on the stage their local customs, singing their old country songs, dancing in true county attire the wedding dance of Wiltshire tradition. The spectator who repairs to the Coronet just now will feel as if he had suddenly and unexpectedly come across a rustic festival, save that his presence does not disturb the peasant actors in the smallest degree, and that they talk over the wedding breakfast, or go through their songs and dances as artlessly and naturally as though there were no onlookers. Of course, the villagers show themselves not quite capable of rising to the occasion when moments of the tender sort of drama occur in their play; but so long as they are required merely to illustrate the humours and feastings and terse speech of their own Wiltshire, they are charming in their artlessness and spontaneity.

CHESS.

To CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, Milford Lane, Strand, W.C.

SORRENTO. (1) We are not disposed to quarrel with your criticism, but the comet itself has not so far been distinguished for its brilliancy. (2) We trust to find your problem up to previous form.

F R GITTINS (Birmingham).—We greatly prefer the look of the new problem.

M FRIGL (Vienna).—Your attractive problem will receive our careful attention. The solution appears a very elegant one.

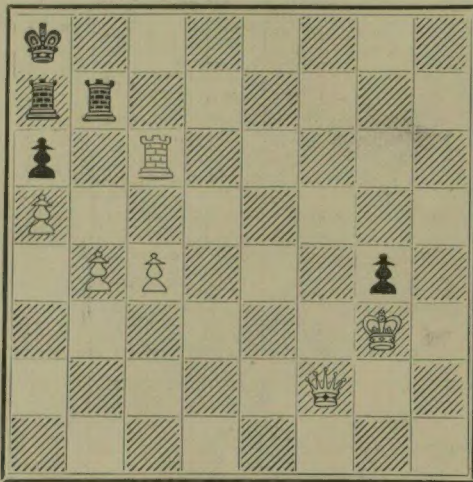
F W COOPER. —The games will appear in a collected form in due course.

FIDELITAS.—Thanks for problem. A report shortly.

CORRECT SOLUTIONS OF PROBLEM No. 3438 received from C A M (Penang), H D Bowker (Johannesburg), and F Hanstein (Natal); of No. 3440 from Henry A Seller (Denver), E G Muntz (Toronto), J W Healy (Toronto), and R Evans (Quebec); of No. 3441 from R H Couper (Malbane, U.S.A.), Henry A Seller, E G Muntz, J W Healy, and G Muller; of No. 3442 from J B Camara (Madeira), G Muller, and W C D Smith (Northampton); of No. 3443 from A W Hamilton-Gell (Exeter), J W Atkinson Wood (Manchester), Salon de Recreo (Burgos), John Isaacson (Liverpool), and Captain Challice (Great Yarmouth).

CORRECT SOLUTIONS OF PROBLEM No. 3444 received from L Schlu (Vienna), J Cohn (Berlin), G Stillingfleet Johnson (Seaford), Albert Wolf (Sutton), F W Cooper (Derby), H S Brandreth (Weybridge), J F G Pietersen (Kingswinford), J A S Hanbury (Birmingham), A W Hamilton Gell, J Santor (Paris), T Turner (Brixton), W C D Smith, W Winter (Medstead), Dorothy Wilson (Harrow-in-Furness), Mark Dawson (Horsforth), John Isaacson, C J Fisher (Eye), J W Atkinson Wood, Richard Murphy (Wexford), R Worters (Canterbury), Sorrento, F W Young (Shaftesbury), A G Headell (Winchelsea), Hereward, T K Douglas (Scone), W J Bearne (Paignton), Mark Taylor (Lewes), E J Winter-Wood (Paignton), W Bryer (Dartmouth), G W Moir (East Sheen), R Bee (Melton Mowbray), P Daly (Brighton), R C Widdecombe (Saltash), T Roberts (Hackney), P H Barton (Oxford), J Green (Boulogne), and "Highgate Keep."

PROBLEM No. 3446.—By WILLIAM E. RUDOLPH (New York).
BLACK.



WHITE.

White to play, and mate in three moves.

SOLUTION OF PROBLEM No. 3443.—By G. STILLINGFLEET JOHNSON.

WHITE.

1. B to B 2nd
2. P to Q 4th (ch)
3. P to B 4th, mate

If Black play 1. K to B 4th, 2. P to Q 4th (dis. ch), and if 1. Any other, 2. P to Q 4th, etc.

BLACK.

- K to K 4th
- K takes P

CHESS IN LONDON.

Game played in the City of London Chess Club Tournament between Messrs. LOMAN and CURNICK.

(1 hildor's Defence.)

WHITE (Mr. L.)

1. P to K 4th
2. Kt to K B 3rd
3. B to B 4th
4. P to Q 4th
5. Kt takes P
6. Kt to Q B 3rd

BLACK (Mr. C.)

1. P to K 4th
2. P to Q 3rd
3. B to B 2nd
4. P takes P
5. Kt to K B 3rd

WHITE (Mr. L.)

23. B to Kt 3rd
24. Q to Q 7th

BLACK (Mr. C.)

- R to K 6th
- R takes Kt

The beginning of a desperate rally which almost proved successful.

25. P takes R
26. R to B sq
27. R to Q 3rd
28. R takes B

White handles the ending with good judgment, and makes no mistake. Here he wisely gives back the exchange to prevent the possibility of accidents, and can then comfortably maintain his advantage until the finish.

28. Q to Kt 4th (ch)
- Q takes R
29. K to Kt sq
30. R to B 2nd
31. P to Q R 3rd
32. R takes P (ch)
33. Q takes R (ch)
34. Q to B 8th (ch)
35. P to Kt 3rd
36. P to R 4th (ch)
37. Q to B 7th
38. Q takes P (ch)
39. B to B 7th
40. Q to Kt 2nd
41. Q to K 4th (ch)
42. Q to Kt 6th (ch)
43. K to R 2nd
44. Q to K 4th (ch)

And in a few more moves Black resigns.

For the Epsom races next week, including the Derby and Oaks, the London, Brighton, and South Coast Railway Company are making special arrangements to dispatch express trains at frequent intervals from both their Victoria and London Bridge Stations direct to their Epsom Downs Race Course Station, near the Grand Stand, many of which will be non-stop trains. The last train will leave London Bridge at 12.50 p.m., Victoria at 12.55 p.m. on Tuesday and Thursday, and London Bridge at 1.30 p.m., and Victoria at 1.35 p.m. on Derby and Oaks days. A new feature this year will be the running of a "Pullman Limited" non-stop train from Victoria at 12.15 p.m. on Derby and Oaks days, returning from Epsom Downs at 5 p.m.; fare, 10s. A special train for horses and attendants will leave Newmarket on Monday, Tuesday, Wednesday, and Thursday for Epsom by the direct route via Liverpool Street, avoiding the circuitous route round London, the crowded City lines, and the various shuntings from one line to another.

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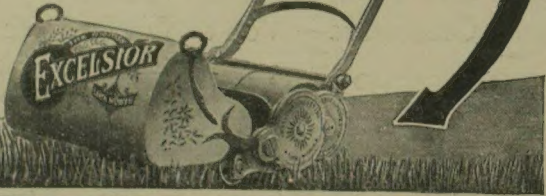
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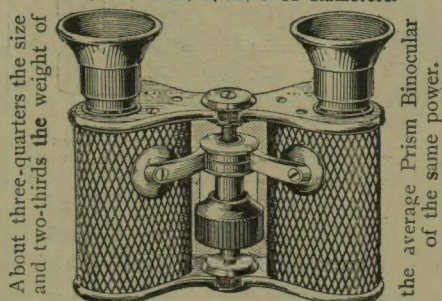
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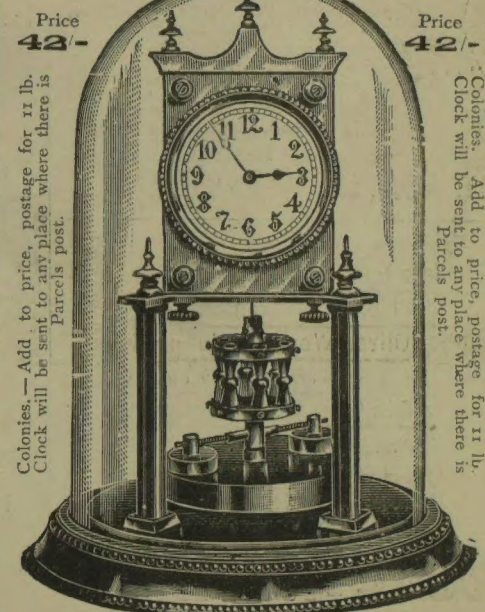
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THEREFORE REFUSE SUBSTITUTES

WILLS AND BEQUESTS.

THE will (dated May 4, 1901) of MR. CHARLES BARCLAY, of the Manor House, Bayford, Herts, who died on Jan. 2, has been proved, the value of the property being £109,835. The testator gives the household effects and £20,000 to his wife; £10,000 each to his daughters Madeline Anna Barclay and Charlotte Cassandra Barclay; £7500 to his daughter Cicely Rachel Emily Hornby; £1000 to his nephew Gilbert C. Joyce; £250 each to the executors; £500 each to his nieces Laura Joyce, Rachel Joyce, Adela Joyce, and Amy Joyce; £100 to his sister Emily Joyce; £500 to his friend Arthur G. Kendall; and legacies to servants. All other the estate and effects he leaves to his wife for life, and then equally to his three daughters.

The will (dated June 28, 1904) of SIR WALTER PALMER, BT., of 50, Grosvenor Square, Farnham, Sunninghill, and Wincombe, Wilts, a director of Huntley and Palmer, Reading, who died on April 16, is now proved, the value of the property amounting to £353,975. He gives £5000 to his nephew, John W. A. Craig; £5000 to his son-in-law, Bertram W. D. Brooke; £1000 to Robert C. Shaw; £500 each to Eustace E. Palmer and Richard L. Harrison; £250 to his secretary, Cyril Stopford; £200 to the Royal Free Hospital; £100 to the Royal Berks Hospital; £50 to the Reading Temperance Society; £50 to the Vicar of St. George's, Tilehurst; and the residue, in trust, for his daughter, Gladys Milton Brooke, and her issue.

The will of MR. RALPH JAMES FREMLIN, of Heathfield, Maidstone, brewer, who died on March 11, has been proved by Mrs. Mary B. Fremlin, the widow, the Rev. Leonard H. Squire, and Richard Henry Fremlin, brother, the value of the property being £117,692. The testator gives £10,000, his residence and furniture, and lands and houses in Maidstone to his wife; £100 each to his brothers and sisters; and £100 and his shares in the South-Eastern College to his son-in-law the Rev. L. H. Squire. The residue of his estate he leaves in trust for his wife during widowhood, and then for his daughter Alice Mary B. Squire, and her husband and children.

The will, and eight codicils, of SIR FREDERICK THORPE MAPPIN, BT., of Thornbury, Sheffield, who died on March 19, have been proved, and the value of

the estate sworn at £931,086. The testator gives £1000 each to the University, the Royal Infirmary, the Royal Hospital, and the Jessop Hospital (Sheffield), and the Royal Albert Asylum (Lancaster); the use of his residence and £4500 a year to his wife during widowhood, or an annuity of £2500 should she again marry; £130,000 Midland Railway stock to his son Frank; £50,000 each to his sons Wilson and Samuel; £5000 to his niece Isabel Somerset Johnstone; £2000 to his niece Edith Mappin; large legacies to servants; and the residue to his three sons.

The will of MR. HENRY CLEGG, D.L., J.P., of Plas Llanfair, Anglesea, who died on Nov. 26, has been proved, the value of the estate amounting to £197,128. The testator gives an annuity of £2000 to his wife during her widowhood; £100 per annum to Gertrude Andrews; certain farms and lands to his three sons; and his residence, Plas Llanfair, and the furniture, to his son Alfred Rowland, he paying £1000 each to his sisters, and Mrs. Clegg having the right to reside there for two years from the time of his death. The residuary property is to be divided amongst his children, the share of a son to be three times the share of a daughter.

The will (dated April 8, 1909) of MR. JOHN FRANCIS BELL, of Northend, near Durham, who died on April 12, has been proved by Frank Bell, Robert Wiggins, and Henry Atkinson, the value of the property being £88,085 11s. 6d. The testator gives all messuages, lands, and premises, except those connected with his business, to his son Frank; £500 to Henry Atkinson; £250 to John Gradon; £200 to his sister-in-law Mrs. Mary Burn, and £100 to her daughter Elizabeth; and legacies to persons in his employ. All other his property he leaves as to thirty-six eighty-fourths to his son Frank, twenty-seven eighty-fourths to his son William Bertram, and twenty-one eighty-fourths to his daughter Amy Blanche.

The will and codicil of the REV. OSWALD SMITH-BINGHAM, M.A., of Thornbury, Spring Grove, Isleworth, who died on March 6, have been proved by his sons Henry B. B. Smith-Bingham, Major Oswald B. B. Smith-Bingham, and Croxton B. B. Smith-Bingham, the value of the estate being £114,349. The testator gives £2000 and the household and personal effects to his wife; £10,000 to the trustees of their marriage settlement; £2000 to his daughter Marion Frances; £10,000,

in trust, for his daughter Myra Agneta; legacies to servants; and the residue to his three sons.

The following important wills have been proved—

Mr. George Ludlow Lopes, Northleigh, Bradford-on-Avon, Wilts.	£123,310
Rev. Slade Baker-Stallard-Penoyre, Edenholme, Evesham Road, Cheltenham	£113,376
Mr. Siegmund Hermann Epstein, 69, Priory Road, West Hampstead	£99,406
Major Hugh Parkin, Ravenscragg, Westmorland	£76,166
Sir Richard Harcourt Robinson, Bart., 3, Harley Gardens, and Rokeby, Co. Louth	£63,395
Mr. Frank Dawes, 50, Old Broad Street, City, and 21, Park Crescent, S.W.	£51,468
Rev. Edward Kerslake Kerslake, Burnham-Deepdale, Norfolk	£50,510
Mr. William Bouton, The Oaks, Hermon Hill, Snaresbrook	£33,641

Once more the New Palace Steamer *Royal Sovereign* has commenced her sailings to Southend, Margate, and Ramsgate; and her sister ship, the *Koh-i-noor*, her regular sailings to Deal and Dover. That popular Saturday afternoon trip, the "Husbands' Boat," has also begun, and will continue throughout the season. The circular bookings with the South Eastern and Chatham Railway, down by boat and home by rail, which have proved so popular in past years, have again been arranged for. The catering, so essential to the perfect enjoyment of a holiday, is controlled by the company, the most wholesome food and drink being supplied at strictly moderate charges.

Indispensable to motor-tourists in France is this year's edition of the now familiar "Michelin Guide to France." It gives charts of the country, exhaustive, but wonderfully clear; a very full gazetteer; the distances between towns; the state of road surfaces; notes on scenery; the conditions which regulate taxes, litigation, and the police; names, addresses, and class of hotels, with their charges; garages, petrol depôts, and accumulator-charging stations, and even repair-shops for aeroplanes. A useful part of the book is devoted to tyre management and repairs. The guide is obtainable from the Michelin Tyre Company, Ltd.; Sussex Place, South Kensington, S.W., or from Michelin Guide, 105, Boulevard Pereire, Paris.

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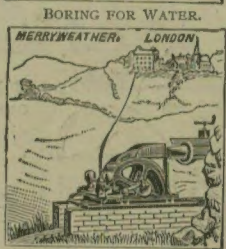
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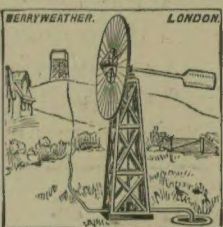
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